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FUNDAMENTUM CANTUS GREGORIANI,

SEU

CHORALIS

PRO CAPTU TYRONIS DISCIPULI, EX PROBATIS AUTHORIBUS COLLECTUM, ET BREVI, AC FACILI DIALOGICA METHODO IN LUCEM EXPOSITUM OPERA, AC STUDIO.

A. R. D. MICHAELIS SILLOBOD,
PAROCHI IN MARTINSZKA VESZ.

ZAGRABIÆ,
Typis Gajetani Franciſci Härl, Inclyti Regni Croatiæ Typograpi, 1760.

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MDCCLIX. XXII. AUGUSTI.

Rmus Dn̄us *Cath. Eccl. Zagrab. Canon. Decanus* GEORGIUS BISZTRICZEY, præſens opus revideat, ac ſuam ſuperinde cenſuram apponat.

GEORGIUS REES, *Cath. Eccl. Zagrab. Cuſtos & Vicar. Gener. mp.*

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APPROBATIO CENSORIS.

POſtquàm Librum, cui Titulus: FUNDAMENTUM CANTUS GRFGORIANI, ſeù CHORALIS &c. përlegiſſem, ac cum probatis Authoribus contuliſſem; occurrit: quod de Platone olim Poëta dixit, dicam ego de libro hoc: *Hic unus inſtar eſt omnium.* Sive enim Cantum Choralem omnium Ritûs Romani Fccleſiarum, ſive Chori Noſtri Cathedralis Eccleſiæ Zagrabienſis Antiquiſſimam canendi conſuetudinem ſpectes; ita hæc attemperata præſefert: ut nulli in aliquo deeſſe videatur. Dignum itáque judico: ut in publicam prodeat lucem, ac Tyronibus, ad Muſicum concentum è fundamentis penetrandum aſpirantibus, lucis plùs afferat. *Zagrabiæ die 4. Septembris, Anno 1759.*

GEORGIUS BISZTRICZEY, Canonicus Zagrabienſis, & ſacræ Sedis Diæceſanæ Zagrabienſis Notarius. mp.

(L.S.)

PRÆ-

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PRÆFATIO
AD LECTOREM.

ETſi multi olim fuerint, qui omnem muſicæ Supellectilem copioſè, ac eruditè, arte, & ratione in Communem uſum traduxiſſent: atque etiam modò ſint Doctrinâ, & Authoritate Clariſſimi in Eccleſiis Choroſtates, ad omnem melodiam, ut ajt Virgilius: *& Cantare pares, & reſpondere parati.* Attamen vidi ego tyrones juvenes, nobiliſſimæ hujus artis amantes, qualis ego olim fueram, ita inter ſe diſceptare, ut uter ab altero diſcere debeat, ex adverſo audiens haud diſcernere valebat. Nequaquam ideo: quòd deeſſent aut Auctores, aut Magiſtri, qni eorum nodos ſolvere poſſent, aut vellent; ſed quòd deeſſet facilitas, & Claritas rudi, ac inerti juvenum ingenio accammoda. Quamobrem operæ pretium haud mediocre, ut ſpero, me facturum putabam, ſi Fundamenta Cantûs Choralis ex varijs probatíſque Auctoribus, quaſi ex viridario flores in unum faſciculum methodo Dialogica, utpotè ſuaviori, ac magis perviâ, quâ totius rei ſumma in animos juvenum faciliùs, ac fructuoſiùs influere poſſet, colligerem:

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collectáque, ratione quaſi amico fœdere ita copularem, ut nec claritati ſuavitas; nec ſuavitati deeſſet claritas: quibus & Magiſter, & Diſcipulus, tanquàm delectabili vinculo, tenerentur. Quo in ſcriptionis genere qvantùm profecerim, intelligentis Cenſoris fuerat judicare. Verùm ea moderni temporis eſt corruptela, ut cum multi ſint, qui novis operibus legendis delectantur, longè plures eſſe, qui iis carpendis linguas ſuas intentent; aliósque cenſurare, cavillare, judicare audeant, præſumant; etſi fors nec opus Auctoris viderint: Ejusmodi Zoilos, ego quòque, licèt minimus, ut evitarem, ſcripturus, ſuſpenſam identidem tenui manum, atque etiam calamum abjeci, abjectum tamen, ſuffragio Gratioſi Mœcenatis, ac Patroni mei reſumpſi, qui ex Platone monitum me eſſe volebat: *Nos nobis natos non eſſe; ſed ortûs noſtri partem patria, partem parentes, partem amici, partem denique poſteri ſibi vendicent.* Atque hâc ut plurimùm ratione motus, ingenuos juvenes vitæ, laborúmque meorum participes, quaſi hæredes eſſe volui. Accedite ergo Nobiliſſimis præceptis meis imbuendi, ut horum facilitate & rectè canere ſciatis; & quod canetis, à Deo Optimo impetretis; atque alios etiam ad pares devotionis affectus excitetis, ſi enim (quemadmodum Dialogo I. dicturi ſumus) reliquis artibus præſtantior hæc ars, felicem ~~in terris Platonem~~, ac Beatum in Cœlis fecit Davidem; minimè vos inopes relinquet orphanos. Quòd ſi me, qui vos ita alloqvor, nôſſe cupitis, adite eundem Divinum Platonem, libro de Legibus dicentem: *nulla ex re magis hominem, quàm ex verbis, quæ loquitur, & opere, quod facit cognoſci.* Cognoſcite ergo, me ex hoc opere, quòd totus veſter ita eſſe voluerim, ut corpore etiam â vermibus abſumpto, cor ſaltem meum, in animis veſtris, vivum inventum iri confidam.

MICHAEL SILLOBOD, P.

DIA.

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DIALOGUS I.

DE AUTHORE MUSICES, SIVE CANTûS.

MAGISTER.

AD Muſices artem, artium liberalium antiquiſſimam, juxta ac nobiliſſimam peramanter te invito amantiſſime Diſcipule.

DISCIPULUS. Ad ardua me invitas Erudite Magiſter; Niſi enim natus ſit Pöeta, & Muſicus, ei docendi labor fruſtrà impenditur.

Magr. Nihil arduum abhorreas Ingenue Juvenis; Laboris enim ardui prœmium virtus eſt; natura verò arte perficitur.

Diſc. Saltem per aſperam, ac ſpinoſam viam non ducas diſcipulum tuum ſuaviſſime Magiſter.

M. Neque hoc metuas boni animi juvenis: Antequàm enim provinciam hanc tractandam ſuſcepiſſem; ſcribentem, ſapienter admonuit Horatius, *Quid quid præcipies, eſto brevis, facilis, & clarus, ut dicta percipiant animi dociles.*

D. Præceptis ergo, ac inſtitutis optimi Magiſtri imbuendus, quid Muſica ſit, ſcire cupio?

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M. Rectè cupis id, quod â Platone, & Ariſtotele priùs traditum præcepit Cicero: Omnem inſtitutionem, quæ de re quacunque ſuſcipitur, debere â Definitione proficiſci, ut intelligatur, quid ſit id, de quo diſſeritur. Eſt autem Muſica bene canendi ſcientia: bene autem canere (*teſte Boëtio*) eſt ſingulare donum, & gratia Omnipotentis Dei.

D. ô gratia! ô donum Dei amabilis Muſica! â quo originem habeat, inceſſit animum cupido ſciendi?

M. Dicunt quidam habere ab ipſa natura, alii â ſtrepitu fluviorum, alii â pulſu ollarum, alii denique â cantu avium. Sed dicant illi ex ſe ipſis, quid velint. Ego verò non tam ex me, quàm ex ſacris literis dicam: Muſicam originem habere ab octavo poſt Adam homine Jubal. Ipſe enim (*Gen. c. 4. v. 21.*) *fuit Pater canentium citharâ, & organo*, ut uniſono canentium Angelorum choro in cœlis, correſponderet in conſonantia ſuæ 8va in terris.

D. Operoſa eſt homini conſonantia Magiſter! quomodo ergo eam componere poterat Jubal?

M. Poterat ſanè, quia habuit fratrem Tubalcain, *qui* (*citato cap. 4.*) *fuit malleator, & faber in cuncta opera æris, & ferri.* Frater ergo ejus Jubal, ex diverſo inæqnalium malleorum ſono, diverſas conſonantias compoſuit: atque ita per Muſicam ſimplicem, Divinâ providentiâ ad Harmoniacam pervénit, eámque poſteritati tradidit.

D. Novum genus quæſtionis facis Magiſter, Nonne quaſi omnes Adæ poſteri cum ſuis artibus diluviô deleti ſunt: Quomodo ergo Jubal Muſicam poſteritati tradere poterat?

M. Providè equidem poterat. Nam antequàm Deus ſceleratum mundum puniviſſet, Jubal in ſpiritu prævidit igne, vel aquâ puniendum. Ne ergo cum malo mundo bona quoque Muſica periret. Jubal inventæ â ſe artis ſervantiſſimus cuſtos, duas columnas erigi curavit; marmoream unam, latericiam alteram; utramque Muſicæ principiis ideo inſignitam, ut ſi marmorea igne abſumeretur, latericia maneret: viciſſim, ſi latericia aquâ diſſiparetur, marmorea ſuperſtes ſervaretur. Inundantibus ergo ſuper terram aquis diluvii deſtructa, ac diſſipata eſt columna latericia, ac ſola marmorea cum impreſſis

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Muſicæ principiis, integra inventa eſt per Nöe. Quæ *(ut refert Samber. in elucidatione Muſicæ choralis)* hodiedum in Syria pro æterna memoria, tanquam pretioſiſſimus theſaurus vigilantiſſimè cuſtoditur.

D. Optimum, ut video, hac in re vetuſtatis Magiſtrum modò egiſti. Age ultro, & dic quæſo: ad quas deinde nationes tam nobilis ars perveniſſe traditur?

M. Imprimis ad Ægiptios, ab illis ad Græcos, â Græcis ad Latinos, præſertim verò per Hebræos, per quos ut plurimùm Muſicalia Inſtrumenta in utilitatem hominum, & laudem Dei inventa eſſe ſcribunt Hiſtorici.

D. Ergone ais utilem homini, & gratam eſſe Deo Muſicam?

M. Nec ſecùs. Quomodo enim grata non erit homini Muſica, quæ (niſi ſurdo canas) deſperatum erigit, iratum temperat, triſtem lætificat, melancholicum exhilarat, & quod caput eſt omnium, hoſtem corporis, animæque fugat. Quemadmodum percutiente David citharam, *refocillabatur Saul, & leviùs habebat: recedebat enim ab eo ſpiritus malus. 1. Reg. c. 16.* Quomodo etiam grata non erit Deo: ſi idem coronatus Vates hortatur nos dicens: *Laudate Dominum in pſalterio, & cithara: in tympano, & choro: in chordis, & organo, ac cimbalis bene ſonantibus.* Rectè ergo dicebat olim ſagaciſſimus Socrates: nihil ſe ſcire, niſi Muſicam didiciſſet.

D. Muſicam unicum vitæ, animæque ſolatium dicis clariſſime Magiſter?

M. Ita eſt, unicum dico, ſed Quintuplex intelligo; Muſica enim 1ma eſt *Theorica*, ſeu ſpeculativa, quæ in ſola contemplatione, & cognitione regularum verſatur, cujus finis eſt ſcire; ut ſi quis ſciat quidem artem, ejus tamen ſpecimen non exhibeat. 2da eſt *Practica*, quæ in ipſum opus, ſeu exercitium prodit; cujus finis eſt agere, nullo poſt actum relicto opere; ut ſi quis ſolùm doceat Muſicam. 3tia eſt *Póëtica*, quæ præter cognitionem, & exercitium poſt laborem aliquid operis relinquit; veluti Poëta carmen poſt mortem. 4ta *Inſtrumentalis*, quæ ſinè voce, & textu ſolis inſtrumentis peragitur. 5ta *Vocalis*, quæ voce fit.

D. Bonitate tua Magiſter, ſatisfactum eſt expectationi meæ.

 M.

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M. Nondum ſatis. Scias etenim Vocalem Muſicam adhuc ſubdividi in *Choralem*, & *Figuralem*. Dico in *Choralem*, quòd paſſim uſum obtinuerit in choro. Potiori tamen jure dici conſuevit *Cantus Gregorianus*, â Divo Gregorio Magno, non quidem ab Eo quaſi Authore; ſed quòd is Antiphonale, & Graduale manu propria ſcripſerit, & ab Ejusdem tempore, ſcilicet ab anno Chriſti, circiter 603. majus ſui incrementum ubique in Ecelesiis acceperit: Quia verò ſimplicibus notis conſtaret, â quibusdam nuncupatur *Planus*: ab Italis verò *Firmus* ob ſtabilem temporis menſuram in notis ſervandam; ad diſtinctionem Cantûs *Figuralis*, qui temporis menſuram per figuratas notas, & varia ſigna exprimit.

D. Præclarè ſubdiviſiſti Muſicam Magiſter. Jam quæſo te dic modò: de qua nobis deinceps ſermo inſtituendus eſt.

M. Me conſule de Chorali tanquam digniori, & antiquiori. Sit itaque nobis, ſi tibi placet.

DIALOGUS II.

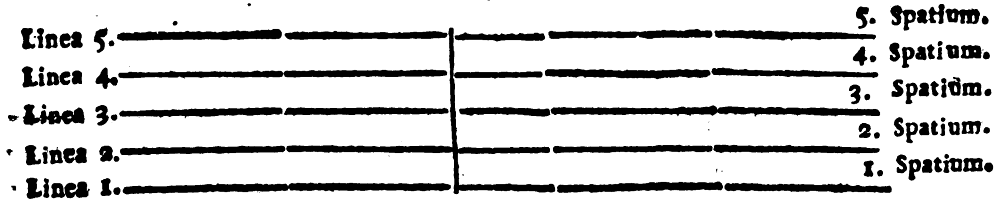
DE LINEIS, NOTIS ET CLAVIBUS.

Magr. QUi montem Muſæ aſcendere cupit, imprimis ſcalam ad canendum ſibi erigat, oportet.

Diſc. De ſcala cantûs loqueris Magr, At ex quot gradibus componatur, taces?

M. Si ad veterum monumenta, unde priori ſermone digreſſi ſumus, nobis denuo redire liceat; inveniemus ſanè in columna Jubal ſcalam ex tribus tantùm lineis compoſitam: talémque longo etiam poſt diluvium tempore in uſu fuiſſe. Creſcente verò tempore, crevit etiam ſcala: quòd modò de præcepto 4tuor lineæ produci debeant; de conſilio autem etiam 5q; produci poſſint. Quarum infima, eſt ordine 1ma, & quæ ſequitur 2da, deinde 3tia, 4ta, &c. Eodem paſſu ipſa quoque ſpatia numerare noveris. Sic nempe.

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D. Video Magr, erectam ſcalam, video etiam ſeriem linearum; ſed quid ad lineas ponatur, nihil video?

M. Si videres veterum cantus, nihil aliud videres, quàm lineas ſimplicibus punctis ſignatas, eásque, incognita adhuc eorum arte papyracea, arborum corticibus inciſas. Hac verò ætate, non ſolùm lineæ, ſed etiam ſpatia ſignari debent.

D. Itane veterum more, ſimplicibus punctis ſignanda erunt?

M. Nequaquàm ampliùs ita fiet. Nam Joannes de Mours, eximius quondam Philoſophus, & Mathematicus, alias ad canendum notas inveniſſe, nobíſqne tradidiſſe legitur.

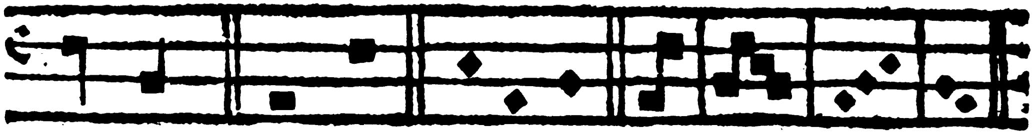
D. Fac ergo Venerande Magr, ut videam notas à Mathematico nobis traditas, ac uſu receptas.

M. Videbis omninò, ſed non uniformes. Licét enim, ut priori ſermone dixeram tibi, in ſolo cantu Figurali ſervanda ſit temporis menſura, ex qualitate notarum, & ſignorum cognoſcenda; eſt tamen etiam in Cantu Chorali aliqua differentia temporis ex diverſitate notarum commenſuranda. Hanc ut obſerves, præſertim in libris Impreſſis, attende, qualis eſt nota. Si eſt caudata; tunc erit longa, & vox infra illam diutiùs protrahetur. Si eſt ſinè dependente cauda, tunc erit brevis, & vox nonnihil citiùs canetur. Si verò eſt angularis, tunc erit ſemibrevis, & vox infra illam citiſſimè abſolvi debebit. Quòd ſi notæ breves, vel angulares duæ, aut plures conjungantur, & quaſi in uno continuo fluant, ligatæ dicentur, & denotabunt, quòd ſyllaba textûs infra illas poſita continuari debeat. Brevibus æquivalent notæ obliquæ, hoc eſt in tranſverſum ſignatæ; in quibus ſolùm extrema valent, medium autem nihil, quantumcunque producantur. Et quia canenti dificilè eſt de ſcala in ſcalam ſinè indice tranſire, ideo in calce cujusque ſcalæ; ac etiam mutatione Clavis datur diſtincta ab aliis nota, dicta

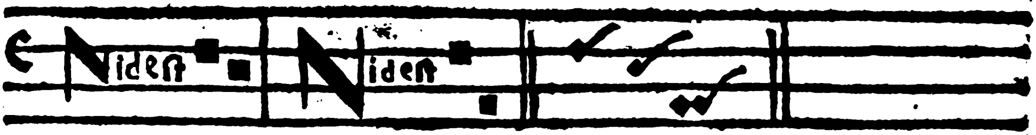
 Cu-

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Cuſtos, vel Index, quæ cuſtodiat tonum, ac indicet locum ubi ſubſequens nota accipi debeat. Vide jam omnes, & ſingulas in exemplo.



Notæ Longæ. Bre ves Semibreves. Li ga tæ.



Ob li quæ Cuſtodes.

D. Video ſat clarè exhibitas notas cantûs choralis. At quomodo eas ſinè voce, & textu cantabimus, non video?

M. Scribit Banchieri in ſua Cartella Muſica: quod Græci, qui primi literarum inventores notas cantûs per 6. litteras G. A. B. Ç. D. E, canere ſolebant. Nunc verò.

Sex natura modis, totum circumſonat orbem.
Quos referunt: ut, re, mi, fa, ſol, láque ſimul.

D. Multùm venerande Magr. multùm debemus Mathematico pro notis; multùm Græcis pro inventis literis; cui autem referendas grates cenſeres pro vocibus?

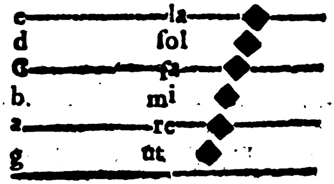
M. Patri Gvidoni Italo, Ordinis S. Benedicti Monacho Aretino. Hic enim cum Anno Domini 1019. die Sacro S. Joannis Baptiſtæ, primum ex Hymno verſum cantari audiviſſet, nempe.

Ut queant laxis
Re- ſonare fibris
Mi- ra geſtorum
Fa- muli tuorum
Sol- ve polluti
La- bij reatum
Sancte Joannes.

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Is

Is haud aliter, quàm à Deo illuminatus, ad 6. Capita verſûs reflexione facta; totidem ex ijs deduxit ſyllabas, quibus omnis in cantu nota aptè exprimi poſſet: Servata in reliquo Græcorum Authoritate, quod primæ eorundem literæ Γ id eſt Gamma ſive G. junxerit *ut*: deinde A. junxit cum *re*: B. cum *mi*: C. cum *fa*: D. cum *ſol*: E. cum *la*: utrúmque tam amico copulavit fœdere, ut nec Græcorum darogaret Authoritati, nec tyronum deeſſet facilitati.



D. Nihílne ampliùs noſtrâ dignum memoriâ celeberrimus Monachus reliquit.

M. Reliquit ſanè juſſu Papæ Benedicti 8vi uſitatum Graduale. Diſtinxit etiam Cantum Durum â bimolli; præcepítque literas vocari Claves.

D. De Clavibus loqueris Magr, & quam ſeram aperiant, non manifeſtas?

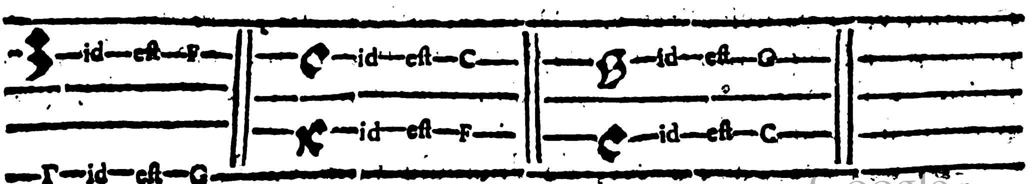
M. Manifeſtabo equidem tibi, quòd Claves aperiant ſyllabas: ſive voces quibus notæ exprimi debeant, ut cognoſcas quæ nota ſit *ut, re, mi*, &c· Hoc eſt Claves ſunt vocis formandæ indices ſive Generales fuerint, ſive Particulares.

D. Duplices ergo Claves Generales, & Particulares docebis Magr.

M. Docebo omninò, dicámque illas Claves eſſe Generales, quæ in exordio Cantûs, & capite cujusque ſcalæ, expreſsè ſignantur: Particulares verò quæ vel expreſſè non ſignantur, vel ſi ſignentur, vim Generalis Clavis non obtinent, ut accidit in cantu bimolli.

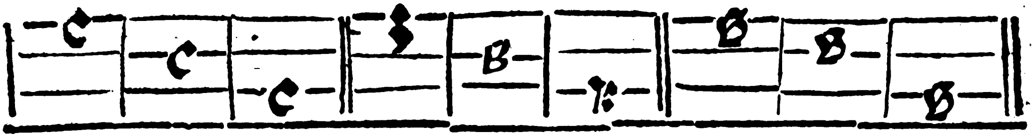
D. Dic ergo Magr, quot ſunt Claves ſignabiles?

M. Si de numero quæris? Græci quoties 5. lineis utebantur, ſemper duabus Clavibus Cantum prænotabant: nempe ad primam lineam Γ. id eſt G. & ad quartam F. vel F. & C. vel verò G. & C. Uti vides hic.



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Recentiores tamen, qui 4. lineis utuntur, unicam tantùm Clavem ſignare ſolent. Sic nempe.

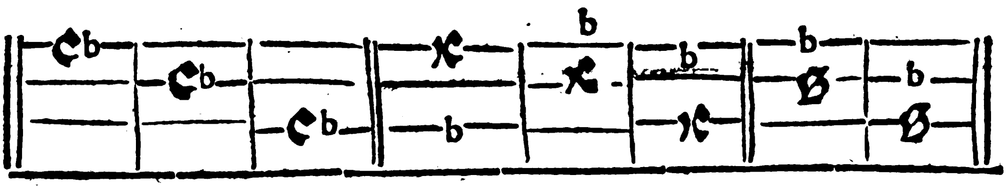


D. Obſerva Magiſter in Cantu chorali 3. Claves ſignabiles, quibus cantus prænotari debet.

M. Bene obſervas in Cantu Duro. In Cantu tamen b-molli Clavibus C. F. G. adjungi Accidentalem b. Eſt enim unus Cantus durus, b. mollis alter.

D. Quare clavem b. vocas Accidentalem?

M. Quia hæc ſemper aſſociantur Clavi C. ſignatæ, vel non ſignatæ ſive accidat in linea, ſive in ſpatio, ut vides hic.



D. Video omninò pro Cantu b-molli ſignatam duplicem Clavem: ſed quæ erit Generalis?

M. Erit b. Quia Cantus b-mollis deſumit ſuam denominationem à Clavi b. dummodò b. non alicubi, & in parte tantùm, ſed per totum Cantum, & in capite cujusquæ ſcalæ aſſociatur Clavi C. Aliæ autem Claves C. F. G. quaſi ſignatæ non eſſent, particulares dici poterunt.

D. Quid igitur dices, ubi b. non per totum cantum, ſed alicubi tantùm ſignatur?

M. Dicam tunc, literam b. nec exhibere figuram Clavis Generalis, Cantum verò principaliter eſſe Durum, minùs autem principaliter b-mollem, adeóque mixtum, magis vel minus, proùt frequentius, aut rarius, b. ſignabitur. Idem eſt, ſi Cantus ſit b-mollis, & alicubi ♮ quadratum ſignetur, mixtus erit.

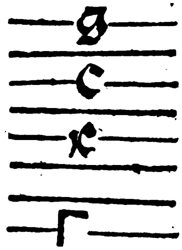
D. Sed quare hoc doces, da diſcipulo rationem?

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M. Quia Muſici, & Cantores utuntur b. rotundo, & ♮ quadrato non ſolùm ad denominandum Cantum, ſed etiam ad ſignificandas voces fictas obiter illapſas. Siquidem b. rotundum vocem *fa*, ex natura ſua mollem, & ♮ quadratum vocem *mi*, ex natura ſua duram repræſentet, vox igitur *mi* tibi dura datur, *fa* mollis mellificatur.

D. Satis Venerande Magr, ſatis miſcuiſti quadrata rotundis: dediſti durum cum molli: ſignaſti Claves: Jam quæſo te exple ſitim meam, quomodo reliquas literas ſuis in locis locare potero?

M. Hoc poteris ex ſola clavi ſignata. Nam vides, quòd claves invicem (excepta Γ) tribus tantùm lineis diſtent. His verò cognitis facilè alias literas locabis; dummodò eas memoriter recitare ſciveris.



D. Experire me, meúmque ingenium Magr, ſi bonæ indolis, & animi docilis ſim? ſi Optimo Magiſtro dignus Diſcipulus?

M. Recita ergo ſi potes Diſcipule â clavi C. literas ſursùm.

Diſc. C. D. E. F. G. A. B. C.

M. Recita deorsùm.

Diſc. C. B. A. G. F. E. D. C.

M. Recita modò â clavi F. ſursùm.

Diſc. F. G. A. B. C. D. E. F.

M. Recita deorsum.

Diſc, F. E. D. C. B. A. G. F.

M. Recita tandem â clavi G. ſursùm.

Diſc. G. A. B. C. D. E. F. G.

M. Recita deorsùm.

Diſc. G. F. E. D. C. B. A. G.

M. Sat egregium modò profectûs tui dediſti ſpecimen Diſcipule; quò prodis nihil eorum, quæ hactenùs te docui, memoriâ excidiſſe tuâ. Feſtinemus ergo ad alia.

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DIALOGUS III.

DE SOLMIZATIONE.

Magr. PRoduximus hactenùs lineas, expreſſimus notas, ſignavimus claves: nunc patens, & aperta eſt via, ut procedentes procedamus per ſolmizationem; quæ non eſt aliud, quàm notarum per certas voces recta pronunciatio.

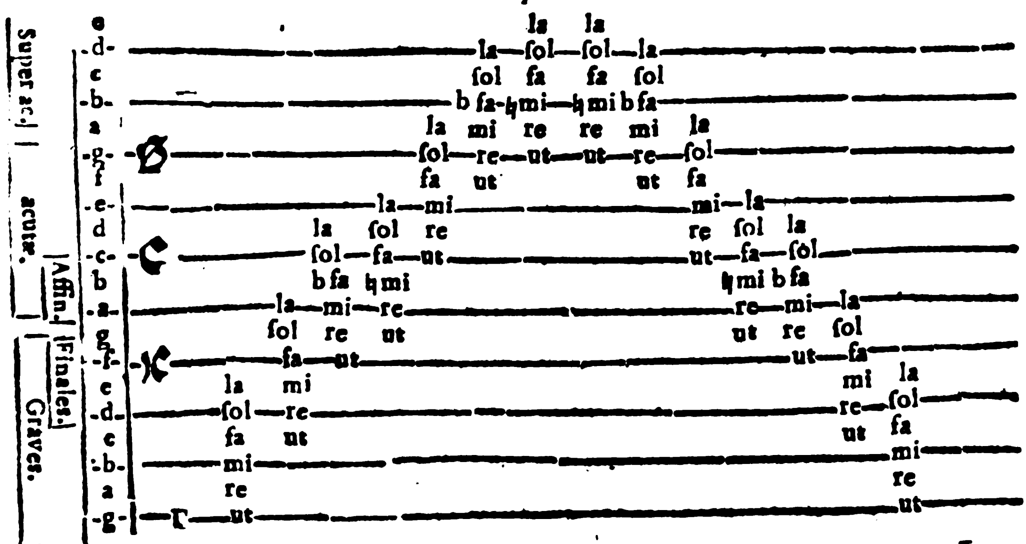
Diſc. Exhibe Magr. Diſcipulo medium, quô notas per rectas voces pronunciare valeat.

M. Solent Magri. artis exhibere manum, in eáque omnes vocum derivationes articulatim explanare dicentes:

Diſce manum tantùm, ſi vis bene diſcere cantum.
Abſque manu fruſtra, diſces per plurima luſtra.

Verùm quia ejusmodi manùs minus clara videretur, ideo nos faciliorem Methodum ſecuti (ſalva artis inventorum integritare) ad ſcalam ex 10. ut vides lineis erectam omnes vocum derivationes reducemus.

Scala Generalis Cantûs ♮ Duri, & b-mollis.



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In hac igitur ſcala, vides Diſcipule, per ternam literarum replicationem, (excepta F. quæ bis tantùm replicatur) eſſe 10. lineas ac totidem ſpatia, adeóque 20. notas, ultrà quas in cantu chorali progredi non poteris, nec verò nudebis. Vides etiam utriusque cantûs aſcenſum, & deſcenſum: & ſi nondum omnia intelligis, interroga Magiſtrum.

D. Pacê tuâ interrogabo Magr: Quare literas ter replicaveris, replicatas diviſeris in *Finales*, & *Affinales*?

M. Ideo ter replicavi literas, quia omnis cantus vel eſt gravis, vel acutus, vel ſuperacutus. Si ambit literas graves, procedit demiſſe: ſi acutas, procedit altiùs: ſi ſuperacutas, procedit altiſſimè. Ideo autem replicatas diviſi in *Finales*, & *Affinales*, quia omnis Regularis cantus in una ex 4. finalibus literis terminatur, quæ ſunt D. E. F. G. De quibus ſuo loco dicemus. Quod ſi terminetur in litera Affinali A. vel B. vel C. Irregularis erit.

D. Quare autem in Scala Generali alicui literæ dediſti unam vocem, *ut*; alicui duas *fa*, *ut*; alicui etiam tres, ſol, fa, ut?

M. Hoc ideo factum puta, quia in loco illo, ubi eſt ſolùm *ut*, non poteſt alia vox dici, quàm *ut*. Et ubi eſt fa, *ut*, non poteſt dici, niſi vel *fa*, vel *ut*. Ubi autem eſt *ſol*, *fa*, *ut*, ſolùm una ex tribus dici poteſt vel ſol, vel fa, vel ut. Reſpiciendo clavim ſuperiorem, aut inferiorem directivam, ut ſequens tibi exhibet ſymbolum.

In Cantu Duro. *In Cantu b-molli.*

A	la	mi	re	In aſcendendo.	re	la	In deſcendendo.	--	In aſcendendo.	mi	la	In deſcendendo.
B	fa	mi	-		mi	mi		--		fa	fa	
C	ſol	fa	ut		ut	fa		--		ut	ſol	
D	la	ſol	re		re	ſol		--		re	la	
E	la	mi	-		mi	la		--		mi	mi	
F	fa	ut	-		fa	fa		--		ut	fa	
G	ſol	re	ut		ut	ſol		--		re	ſol	

D. Video in ſymbolo variari voces penes aſcenſum, & deſcenſum, quem tamen ego non cognoſco. Dic ergo quandonam nota aſcendat? & quando deſcendat?

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M. Hoc indicant ipſæ claves. Nam ſi nota habet ſupra ſe notam in clavi C. vel F. vel G. tunc aſcendit: ſecùs verò deſcendit.

D. Quid ſi autem nota accidat in ipſa clavi deſcendetne?

M. Diſcernendum prius eſt: vel clavis tùm gerit munus clavis ſaltem Particularis, vel non? ſi gerit? tùm nota in ipſa clavi, quaſi ad ſe ipſam deſcendit. Si non gerit? tnnc aſcendit ad proximam clavim, quam ſupra ſe habet. Tunc autem literæ C. F. G. munus clavis gerere dicuntur, quando vel unicam notam infra ſe habent. Sic infra, in mutationibus cantûs duri, in exemplis ſub numero 3. & 4. Litera G. exhibet munus clavis, quia infra ſe habet notam f. *fa*. Ergo deſcendit, & in deſcendendo duro habet *ſol*. Similiter ſub num. 2. & 6. Litera C. gerit munus clavis, quia infra ſe habet notam *mi*, adeoque in deſcendendo duro C. habet *fa*. Sub numero autem 1. & 5. Litera G. *ut* non gerit munus clavis, quia infra ſe nullam notam habet: ergo aſcendit ad clavim, quam ſupra ſe habet C. *fa*. Et ſimiliter ſub num. 4. F. fa, aſcendit ad G. ſol. Quod bene obſervandum, præſertim illis, qui recentiores ſequuntur Authores. Nam Veteribus perinde erat, ſive ex data ratione diceretur G. *ſol*. vel C. *fa*. ~~Sive G. *ut*~~ vel C. *ut* propter clavim ſuperiorem, dumodo in uniſono vox ſervetur. Eſt in omnibus mutationibus utriúsque cantûs duri, & b-mollis.

D. De Mutatione loqueris, & quid illa ſit, non definis.

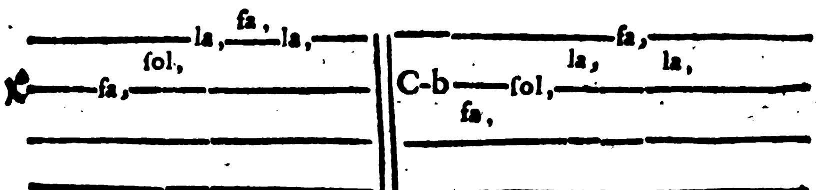
M. Mutatio, eſt vocis in vocem in eadem litera uniſona variatio.

D. Quandonam ergo variatio vocis fieri debeat, quæſo te dicas?

M. Variatio vocis, ſeu mutatio fieri debet, quoties una, aut plures notæ ſupra *la*, aſcendunt, vel infra *ut*, deſcendunt.

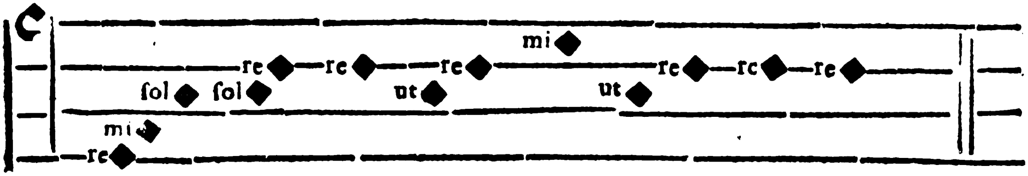
D. Quid igitur canendum eſt, ſi vel unica nota aſcendat ſupra *la*?

Hæc eſt univerſaliſſima omnium Regula: *Unica nota aſcendente ſupra la, ſemper canendum eſt fa*, ùt ajunt fictum; etiamſi cadat in literam *e*.

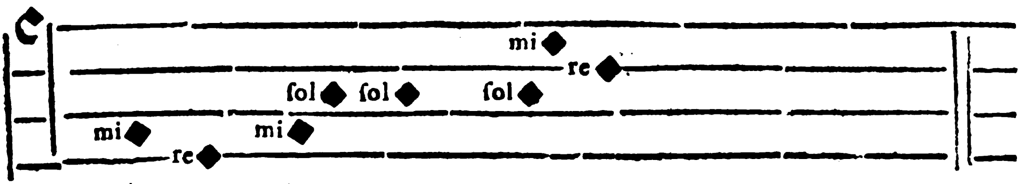


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Si tamen Cantus ſit 3tii, vel 4ti toni, tunc fieri debebit mutatio vocis *fa*, in *mi*, propter 5tam naturalem, ſive perfectam, quæ in dictis duobus tonis fit â *mi*, in *mi*; præſertim ſi cantus ſumat initium in *re*, *mi*, vel in *mi*, *re*. Utì vides in hiſce exemplis.



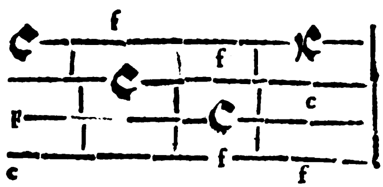
Benedi cta tu in mulieribus. &c.



Gaude Maria Virgo. &c.

D. Fieríne debebit mutatio, ſi plures notæ aſcendant ſupra *la?*
M. Debebit omnino vel *ſol*, vel *la* mutari in *re*.
D. Quid autem dices; ſi una, aut plures notæ deſcendant infra *ut?*
M. Dicam hoc, quòd ſi vel unica nota deſcendat infra *ut*, ſtatim vel *mi*, vel *re* debebit mutari in *la*.
D. Quare ais: vel hæc, vel illa nota debebit mutari in aliam?

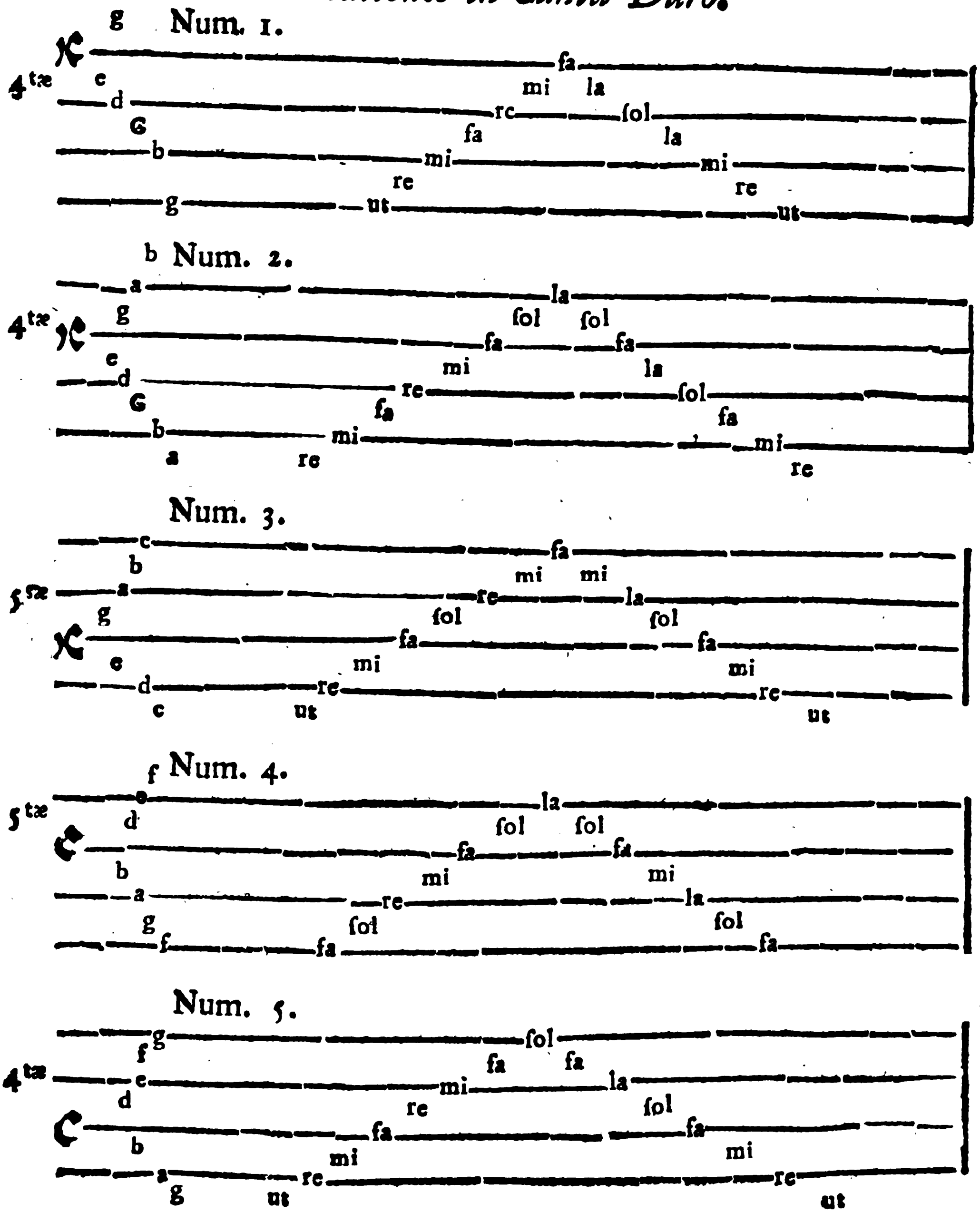
M. Quia duplex eſt mutatio 4^tæ.^ & 5^tæ!^ Dico 4^tæ.^ & 5^tæ.^ quia mutatio fit ſupra Claves C. & F. quæ invicem, ut vides, ſemper 4to. vel 5to loco diſtant.



In mutatione ergo 4^tæ.^ poſt *fa* in aſcendendo duro ſtatim canendum eſt *re*; & in deſcendendo *la*. In mutatione autem 5^tæ.^ poſt *fa* priús canendum eſt *ſol*, quàm *re*, & in deſcendendo priùs *mi*, quàm *la*. Conſidera utramque mutationem in exemplis.

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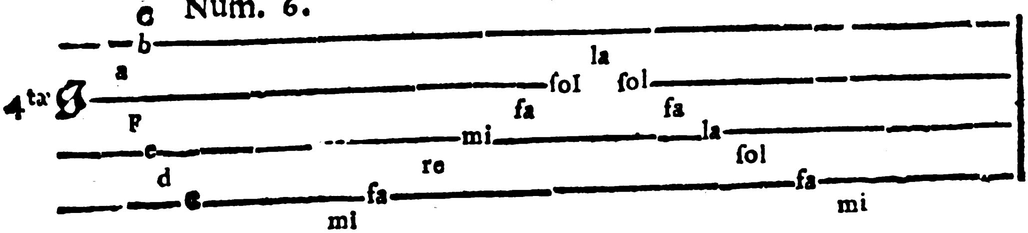
Mutationes in Cantu Duro.



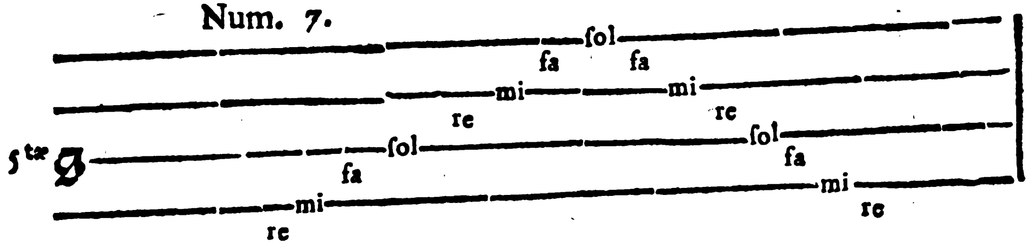
G Num.

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Num. 6.



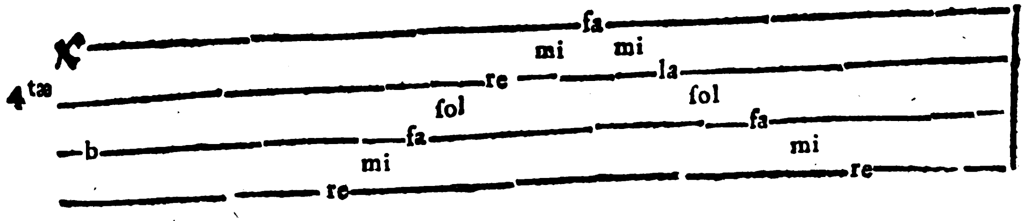
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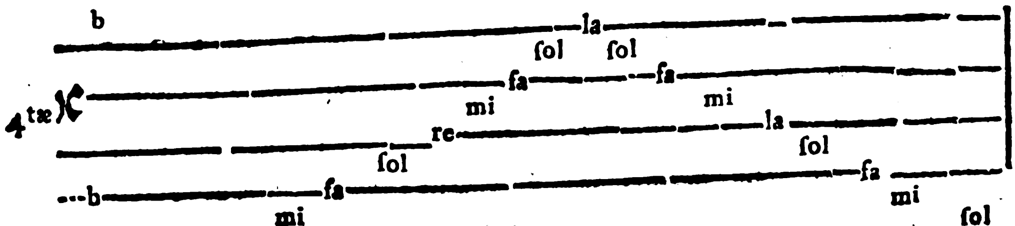


D. Idémne fit etiam in Cantu b-molli?

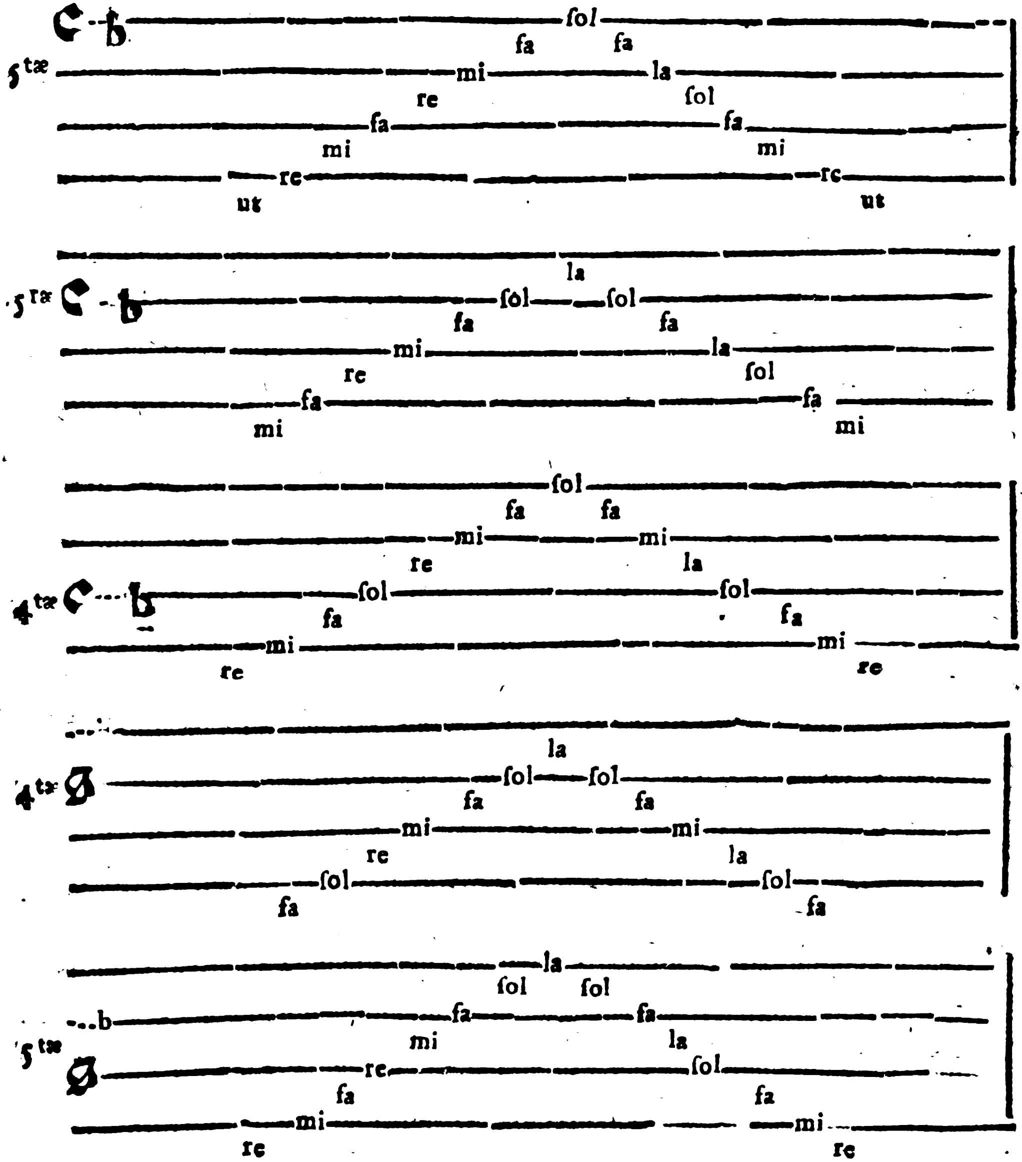
M. Nequaquam idem, ſed totum ab appoſito: nempe, in mutatione 4tæ, in aſcendendo Cantu b-molli, poſt *fa*, priùs canitur *ſol*, deinde *re*, & in deſcendendo priùs *mi*, deinde *la*. In mutatione autem 5tæ in aſcendendo Cantu b-molli, poſt *fa*, ſtatim canitur *re*, & in deſcendendo *la*. Hæc quóque Regula declaratur in exemplis.

Mutationes in Cantu b-molli.





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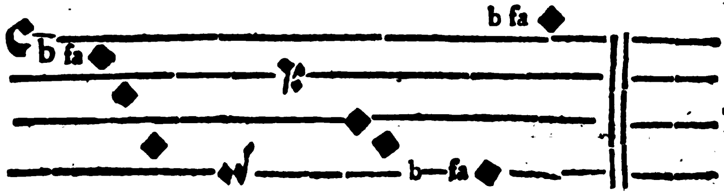
D. In Scala, Cantûs, Generali docuiſti Magr. quòd infra F. Grave; ad literam b. non poſſit alia vox dici, quàm *mi*. In præmiſſis tamen Ex-

emplis

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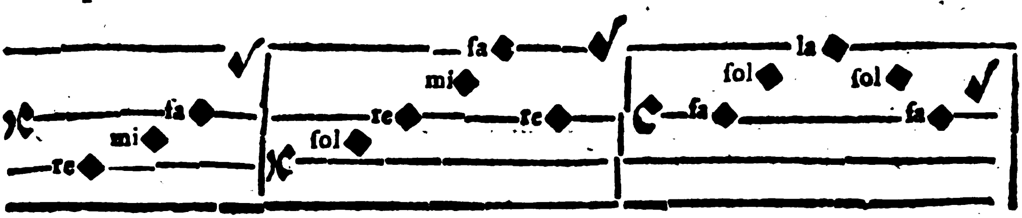
emplis Cantûs b. mollis, infra F. Grave ad b. poſuiſti *fa*. Quomodo, quæſo te, conciliabis hoc?

M. Conciliabo facillimè. Nam quòd in b. Gravi cantûs duri non poſſit alia vox dici quàm *mi*. eſt per ſe; quòd autem in Cantu b. mollis dici poſſit etiam *fa*. eſt per accidens. Si enim Cantus b. mollis à b. Acuto deſcendat ad b. Grave, naturaliter etiam in b. Gravi dici debebit *fa*. propter Octavam, quæ fit à b. ad b. ut exponitur in Exemplo.



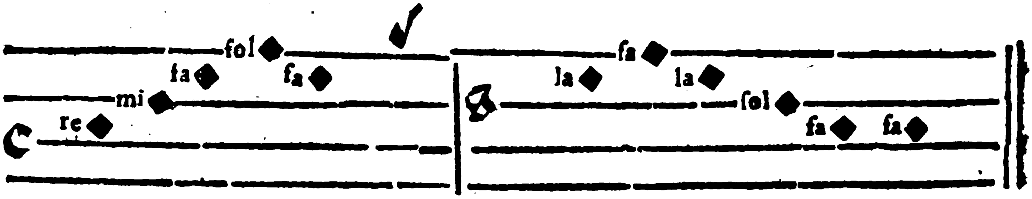
D. Comprehendis, & animô, & oculis præſtantiſſimis tuis tum Præceptis, tum Exemplis reſtat explanare: ducendáne erit 5ta linea, quando cantus ſupra 4. lineas, ac totidem ſpatia aſcendit, vel deſcendit?

M. Pro exigentia talis aſcenſûs, & deſcenſûs ſolent quidem Figuraliſtæ unam, aut plures lineas addere. Nos tamen Choraliſtæ non ita facimus; ſed, ſi cantus ſupra 4. lineas aſcendat, tunc Clavim ſignatam ad proximam inferiorem lineam movemus: quòd ſi néque talis ſufficiat, aliam ſuperiorem quinto loco diſtantem ſignamus: antepoſito tamen ſemper, & ubíque ſuo Cuſtode, quaſi Indice indicante locum ſubſequentis notæ. Si verbis nihil attinet exprimere: adſunt Tyroni Exempla.



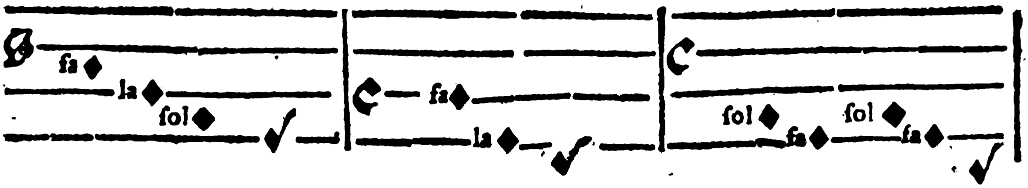
ſol

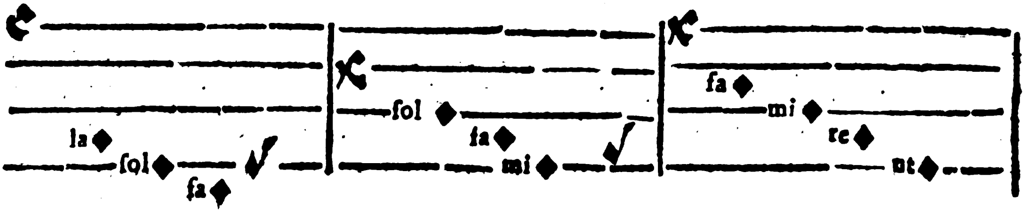
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D. Clarè verbis, & præclarè Exemplis doces Magr. ad proximam inferiorem lineam movendam eſſe Clavim tunc, quando Cantus ſuprà 4. lineas aſcendet. Quò autem movebitur tunc, quando infrà 4. lineas deſcendes?

M. Vice versâ, ad proximam ſuperiorem lineam movebitur. Juvabit iterùm videre exempla.





D. Sat induſtrioſè pro captu meo laboráſti Magr. Haud parùm muneri tuo concedendum erit, ſi ultrò Præceptorum tuorum participem me facere dignaberis.

M. Si Præceptorum meorum præſtantiâ raperis diſcipule; majori conatu in eorundem ſtudium incumbas velim. Ego verò id præſtabo, eámque impendam diligentiam, ut etiam quod reliquum eſt, intelligere poſſis. Eſt autem.

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DIALOGUS IV.

De Intervallis, ſive Conſonantiis.

M. De intervallis, breviori temporis intervallo Exercitationem habituri, etiam non rogatus Intervallum definio: Quòd ſit (Teſte Boëtio Romano lib. 1. c. 8.) ſoni acuti, gravíſque diſtantia: Hoc eſt, ſi fortè non intelligis: diſtantia vocis à voce penes aſcenſum, & deſcenſum conſiderata: quam aliqui Conſonantiam vocant.

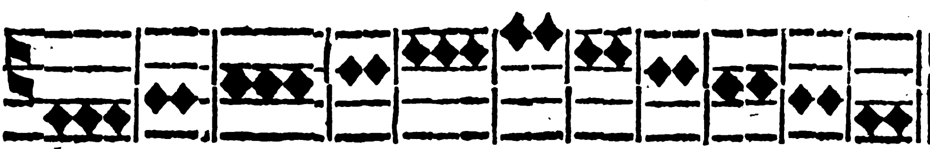
D. Nunc rogatus dices Magr. quot intervalla numeraturi ſimus?

M. Numerant aliqui plura, aliqui verò pauciora; nos verò 8. tantùm communiter recepta, pertractanda aſſumemus.

D. Aſſume ergò Magr. unum, quod ordine primùm eſſe noviſti.

M. Haud ſcio, quid tibi hìc reſpondeam bone juvenis. Primùm enim intervallum non tam Intervallum eſt, quàm Intervalli principium; quemadmodum unitas non tam numerus, quàm numeri principium eſt. Nullam enim in ſe vocis diſtantiam habet, ſed eodem in loco ſonat. Honoris tamen ~~gratiâ etiam~~ primum Intervallum inter reliqua conputandum venit. Primum ergò Intervallum, erit tibi prima ordine Conſonantia, quàm Muſici Uniſonum vocant. Secunda Conſonantia erit Tonus. Tertia Ditonus. Quarta (Græcis vocabulis) Diatexeron. Quinta Diapens. Sexta Exachordon. Septima Ettachordon. Octava Diapaſon. Antequàm tamen ſingulas examinemus: imprimis videamus Exempla Primæ Conſonantiæ, ſeu Uniſoni.

Prima, ſive Uniſonus.



D. Vellem mihi diceres Magr. quid ſit *Secunda*?

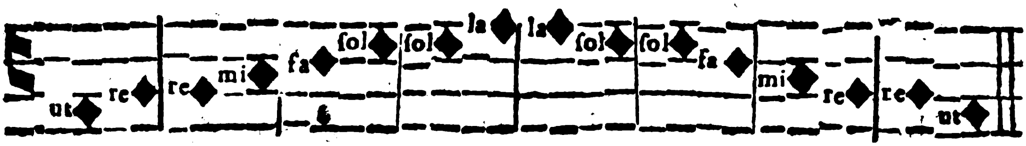
M. *Secunda* eſt diſtantia vocis à voce cum uno intervallo: quod fit, quando à linea ad proximum ſpatium, vel viciſſim fit tranſitus, ſive id fiat perfectè, veluti ab *ut* ad *re*. vel imperfectè, à *mi* ad *fa*.

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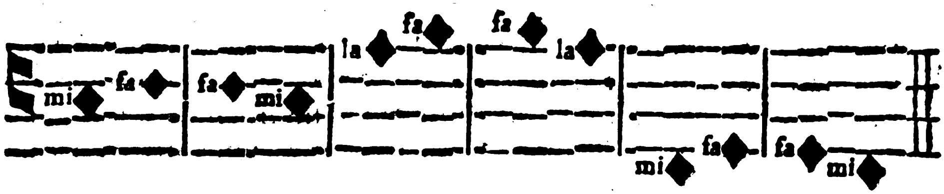
D. Quare dicis perfectè, vel imperfectè?

M. Minimè abs re quidquam dico. Duplex enim eſt *Secunda*. Perfecta, & Imperfecta. Illa vocatur Major; Quia in illa quodam̃odo major, fortior, & intenſior fit vocis ad vocem commotio; in iſta autem remiſſior. Unde illa propriè *Tonus* à tonando dicitur (tonare enim, ut Joannes XXII. C. 8. ſcribit, eſt potenter ſonare) Iſta verò Semitonus, quaſi minùs ſonans vocatur; fitque ſolùm in tranſitu à *mi* vel *la* ad proximum *fa*, & viciſſim. Accipe Exempla utriusque

Secunda Major, ſive Tonus.



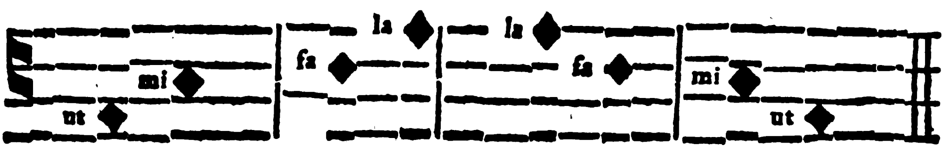
Secunda Minor, ſive Semitonus.



D. Interrogare te auſim Magr. quid ſit Tertia?

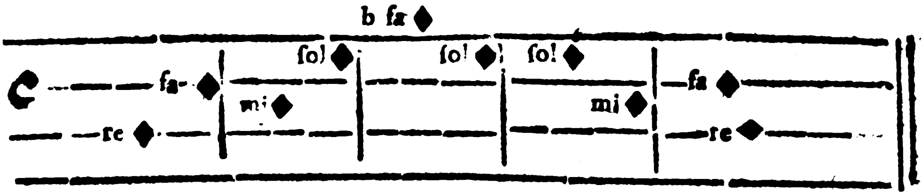
M. *Tertia* eſt diſtantia vocis à voce per proximas 3. notas, ſive ſaltus, cum duobus intervallis. Hæc ſi componatur ex duobus integris tonis erit major, & propriè Ditonus. Si verò componatur ex Tono, & Semitono erit Minor, Semitonus dicta. Habet autem Species Solmizationis ſequentes.

Tertia Major, ſive Ditonus.



Ter-

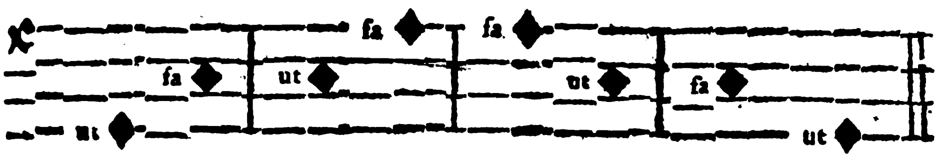
Tertia Minor, ſive Semiditonus.



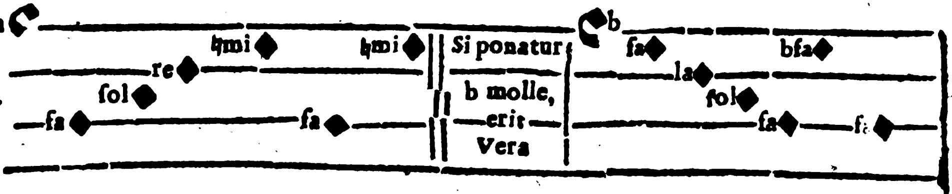
D. Digneris Magr. exponere *Quartam.*

M. *Quarta*, eſt diſtantia 4. vocum cum tribus intervallis: éſtque Duplex, *Vera*, una, & *Falſa* alia. Vera, propriè *Diatexeron* dicta, componitur ex duobus Tonis, & uno Semitono. Falſa autem ex tribus integris tonis: unde à quibusdam Tritonus vocatur; ab aliis verò Superflua, vel prohibita Quarta. Quia nullam gratam Conſonantiam facit; ſed durum quid, & aſperum auribus obtrudit. Utramque probabis canendo.

Quarta Vera, ſive Diatexeron.



Quarta Falſa ſive Tritonus.

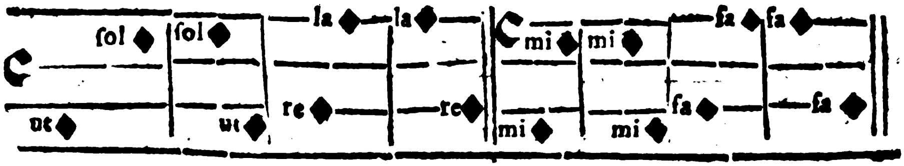


D. Quartam ordine ſequitur Quinta, quid autem hæc ſit?

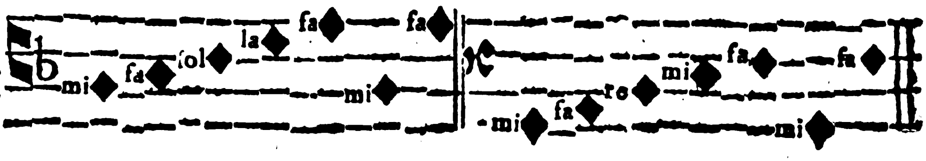
M. *Quinta*, eſt diſtantia 5. vocum cum 4. Intervallis. Hæc, ſi componatur ex tribus tonis, & uno Semitono, vera, & perfecta erit Conſonantia, dicta *Diapens.* Si verò componatur ex duobus tonis, & duobus Semitonis, erit falſa, imperfecta, & diſſonans, dicta *Semidiapens*, Utriusque ſpecies exponunt Exempla.

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Quinta Vera, ſive Diapenſ.



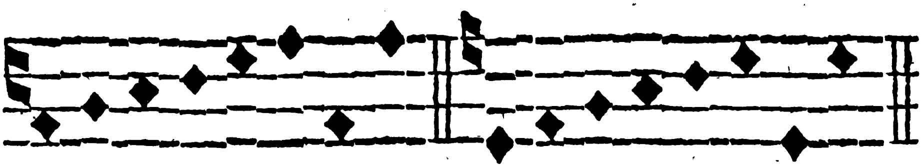
Quinta Falſa, ſive Semidiapenſ.



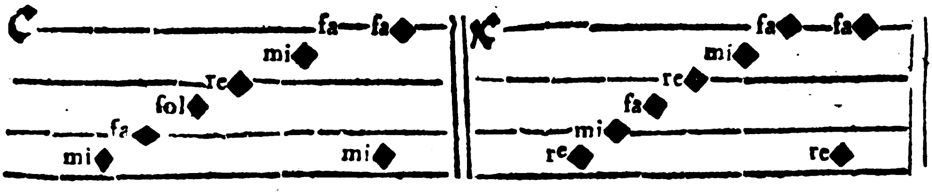
D. Audiamus Magr. aliquid de Sexta.

M. Sexta, eſt diſtantia 6. vocum cum 5. Intervallis, de nota ad notam faciens ſaltus 6. Hæc ſi componatur ex 4. tonis, & uno Semitono, vera, & perfecta erit, Græcè *Exacordon* dicta. Si verò componatur ex tribus tonis, & duobus Semitonis, erit Falſa, & imperfecta: Cujusvis ſpecies conſidera in Exemplis.

Sexta Vera, ſive Exachordon.



Sexta Falſa, & Imperfecta.



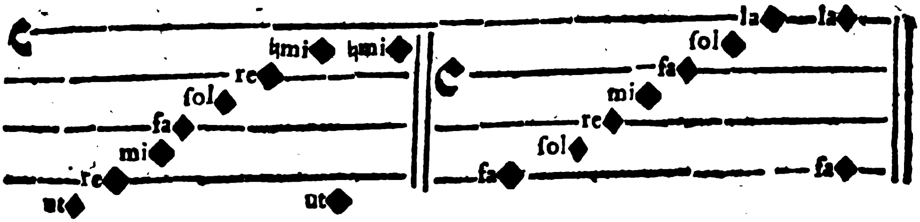
D. Solutâ Sextâ via aperitur ad Septimam.

M. Septima, eſt diſtantia cum b. Intervallis per 7. notas: æquè duplex Vera, ſive Major, & Falſa, ſive Minor. Major, Græcè *Ettachordon* componitur ex Ditono, & Diapenſe: hoc eſt, ex 5. tonis, & uno Semitono: Minor verò ex 4. tonis, & duobus Semitonis. Cujusvis Species dant Exempla.

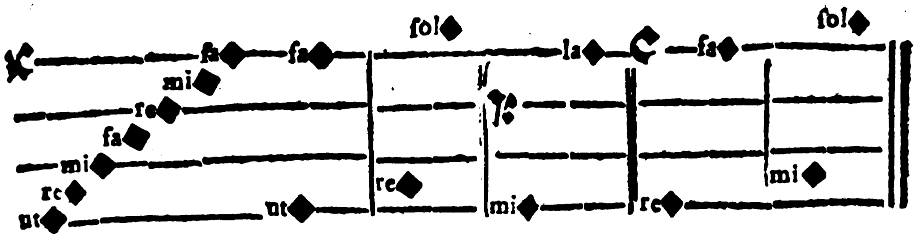
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Septima Vera, ſive Ettachordō.



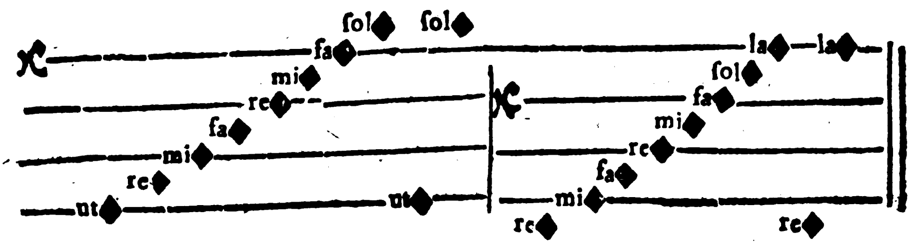
Septima Falſa, ſive Imperfecta.
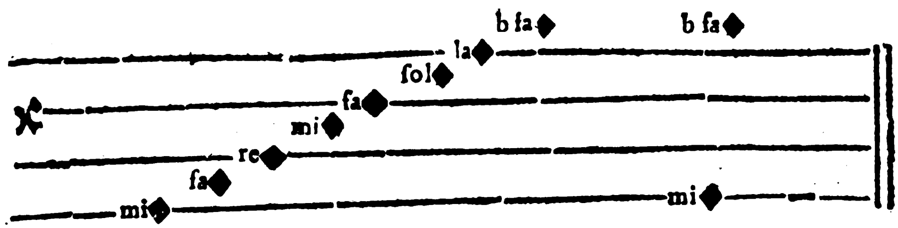


D. Supereſt exponenda Octava.

M. Octava, eſt diſtantia 8. vocum cum 7. Intervallis. Hæc ſi conſtet ex 5. tonis, & duobus Semitonis, erit Vera, & perfecta *Diapaſon.* Secùs, ſi conſtet ex 4. tonis, & tribus Semitonis, erit falſa, & imperfecta. Sed nulla ſinè Exemplis.

Octava Vera, ſive Diapaſon.



Octava Falſa, ſive Imperfecta.



D. Traditis, ac Exemplificatis omnibus 8. Conſonantiis, tranſeamus Magr. ad alia:

M. Macte animô; tranſeamus. Operæ pretium erit.

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DIALOGUS V.

De Perfectione, & Imperfectione Tonorum.

M. Tonus, Græcorum olim lex fuerat: Muſicorum deinde modus factus eſt: nobis verò Regula erit, quâ omnis Cantus, (etſi nec Antiphona, nec Reſponſorium, nec Introitus ſit) cujus ſit toni, cognoſci poterit.

D. Solita ergo bonitate tua dices Magr, quot ſint toni?

M. *Nunc ſunt octoni, quandóque fuére quaterni.*

D. Quare olim quaterni? nunc verò ſunt octoni?

M. Quia omnis ferè veterum Cantus in una ex 4. finalibus literis, quæ ſunt D. E. F. G. terminabatur. Totidem ergo regulæ, ſive modi cognoſcendi Cantum eſſe debebant. Et quidem, ſi ultima finalis nota Cantûs terminabatur in D. tunc erat toni 1mi. in E. 2di. in F. 3tii. in D. 4ti. Primus Græcè vocabatur *Prothus*. Secundus *Deuterus*. Tertius *Tritus*. Quartus *Tetrardus*. Qui, quia ob nimium aſcenſum admodùm difficiles fuiſſent; utpote ab uno extremo ad aliud 11. vocibus ſive notis aſcendens, ideo majoris facilitatis ſtudio, ex quatuor tonis facti ſunt Octoni,

D. Sed quomodo hoc factum fuiſſe putabo Magr?

M. Hoc factum puta ita: Quatuor tonis, adjuncti ſunt alii 4. nec ſecùs, quàm cuique ſuus collateralis, quaſi in obſequium datus. Unde in conſuetudinem jam abîit, ut collaterales, ſervi plagales; Illi verò, digniori titulo, Domini Authentici appellarentur.

D. Memini te dixiſſe Magr. quòd Veteres 4. ſuos tonos, quos tu Dominos Authenticos vocas, cognoſcebant ex 4. finalibus literis D. E. F. G. unde autem nos cognoſcemus noſtros connaturales, ſive Plagales?

M. Etiam ex 4. lineis D. E. F. G. cognoſcemus. Nam in quacúnque litera terminatur Dominus tonus Authenticus, in eadem terminari debet ſervus ſuus Plagalis. Nempè.

Dominus *Prothus*, ſuúſque ſervus, id eſt tonus 1. & 2. in D.
Dominus *Deuterus*, ſuúſque ſervus, id eſt, tonus 3. & 4. in E.
Dominus *Tritus*, ſuúſque ſervus, id eſt, tonus 5. & 6. in F.
Dominus *Tetrardus*, ſuúſque ſervus, id eſt tonus 7. & 8. in G.

Ex

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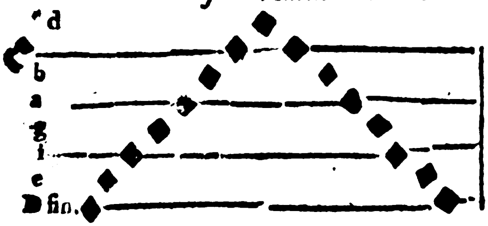
Ex quibus perſpicuum eſt, illos ſolos tonos Authenticos eſſe, qui imparibus numeris ſcribuntur; alios autem, qui paribus ſcribuntur, eſſe Plagales. Quæ omnia ut eò tenaciùs memoriâ retineas, jure Magiſtri, hos tibi verſus trado.

Fines cunctorum, Cantor, dignoſce tonorum.
Nam finem primi D. continet, atque ſecundi.
Tertius E. regitur, & quarti finis habetur.
Quintus in F. finem, ſextus quóque ponit eundem.
Septimus, octavúsque tonus cognoſcitur ex G.

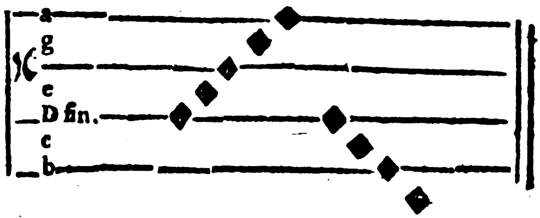
D. Si ita eſt, ùt doces Magr. quòd tonus Authenticus, & Plagalis in una eadémque litera terminentur, quomodo ergo dignoſci poterunt?

M. Antequam reſpondeam tibi, ſcias velim Diſcipule: omnem cantum tam Authenticum, quàm Plagalem, ut perfectus ſit, debere 8. notis aſcendere, vel deſcendere. Unus tamen ab altero dignoſcitur per hoc; quòd Authenticus ſupra finalem notam aſcendat 8. notis. Plagalis verò ſolùm aſcendat notis 5. & deſcendit 4. Quæ ſimul unitæ faciunt 8. notas. In cujus rei auxilium, ſingulorum inſpice exempla.

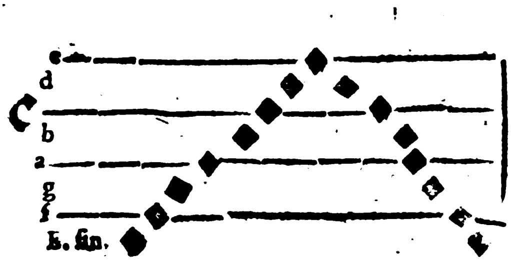
Authenticus Dominus Prothus.
Eſt Primus Tonus.



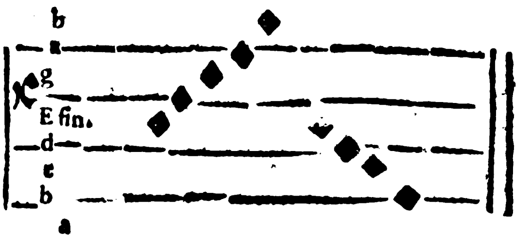
Plagalis, Servus Prothi.
Eſt Secundus Tonus.



Authenticus D. Deuterus.
Eſt Tertius Tonus.

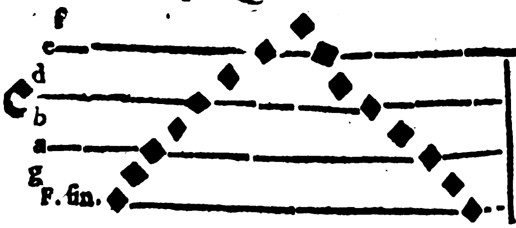


Plagalis, Servus Deuteri.
Eſt Quartus Tonus.

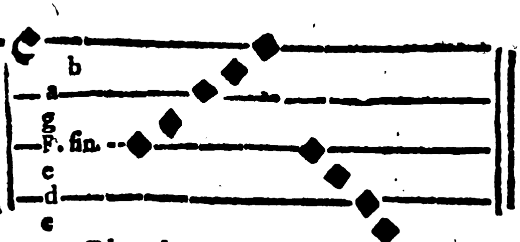


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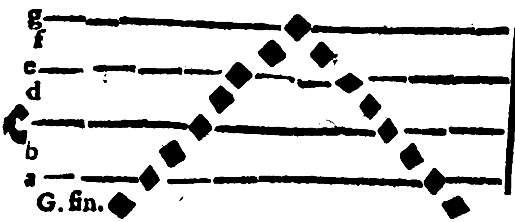
Authenticus D. Tritus.
Eſt Quintus Tonus.



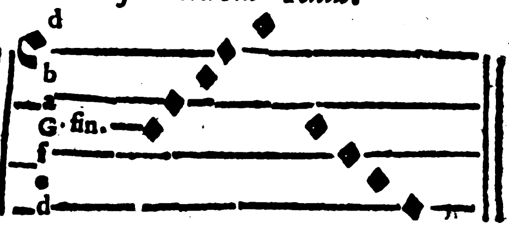
Plagalis Servus Triti.
Eſt Sextus Tonus.



Authenticus D. Tetrardus.
Eſt Septimus Tonus.



Plagalis Servus Tetrardi.
Eſt Octavus Tonus.



D. Egregiè, tam præceptis, quàm exemplis declaràſti Magr. ut ſi cantus ſupra notam finalem aſcendat notis 8. erit Authenticus. Plagalis verò, ſi infra finalem deſcendat notis 4. ac uterque perfectus. Qualis autem erit ille, qui & ſupra notam finalem pluribus aſcendet, quàm 8. notis? & pluribus deſcendet quàm 4.?

M. Uterque erit plus quàm perfectus; quemadmodum eſſet imperfectus, ſi paucioribus aſcenderet, vel deſcenderet.

D. Concurrentibus duobus tonis perfectis, vel imperfectis, quomodo, quæſo te, cognoſcere potero, an ſit potiùs Authenticus, quàm Plagalis, vel è contrà?

M. Iterùm in aſcenſûs, & deſcenſûs odioſam repetitionem, cogis me redire Diſcipule. Dixi enim tibi, quòd tonus Authenticus unicè ex aſcenſu; Plagalis verò ex deſcenſu cognoſcatur. Concurrentibus itáque duobus tonis perfectis, videndum eſt: an frequentiùs cantus aſcendat ad 8^{vam}? vel deſcendat ad 4^{tam}? ſi frequentiùs aſcendat; erit Authenticus. Si frequentiùs deſcendat, erit Plagalis. Concurrentibus autem duobus tonis imperfectis, etiam videndum eſt; an cantus ſupra notam finalem frequentiùs aſcendat per 6^{tam}, vel 7^{mam}? aut verò frequen-

tius

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tiùs deſcendat infra notam finalem per 2^{dam}, vel 3^{tiam}. ſi frequentiùs aſcendat; erit Authenticus, ſi frequentiùs deſcendat; erit Plagalis.

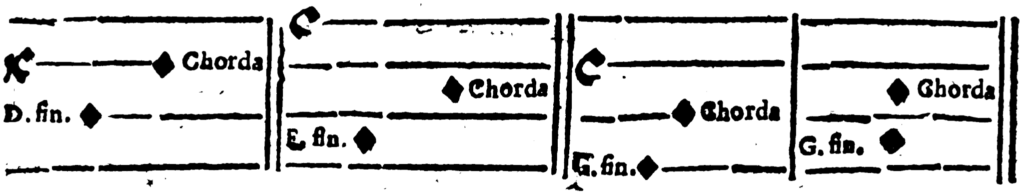
D. Qualis autem erit ille, qui nec aſcendet per 6^{tam} aut 7^{mam}; nec verò deſcendet per 2^{dam}, aut 3^{tiam}?

M. iterum videndum eſt. an ſupra notam finalem habeat Diapen-ſe, ſive 5^{tam} veram; vel fortè habeat Diatexeron, id eſt 4^{tam}. Si habet 5^{tam}, tunc eſt Authenticus; ſi verò habet 4^{tam}, eſt Plagalis. Toni enim Authentici procedunt lætè, & vivaciter, quod proprium eſt $5^{tæ}$ per 3^{tiam}, Plagales verò Procedunt mæſtè, & affectuosè, quod proprium eſt $4^{tæ}$.

D. Interpellare tandem te auſim Optime Magr. Qualis jam ille erit cantus, qui nec per 5^{tam}, nec per 4^{tam} aſcendit?

M. Erit talis, qualem indicabit Chorda. Eſt autem Chorda, tertia nota ſupra finalem; ùt vides hic.

Toni 1. & 2. Toni 3. & 4. Toni 5. & 6. Toni 7. & 8.



Si ergo ſupra chordam fuerint plures notæ, quàm infra illam, erit Authenticus; ſecùs erit Plagalis.

D. Poſſet contingere cantus, in quo ſolùm una nota eſſet ſupra chordam, & alia infra chordam, qualis autem erit tunc?

M. Semper, & ubique videndum eſt, an cantus unâ ſolùm notâ aſcendat, per tonum, vel per ſemitonum. Si aſcendat per tonũ, deſcendat verò per ſemitonum, erit Authenticus. Et vice verſâ, ſi aſcendat per ſemitonum; deſcendat verò per tonum erit Plagalis: Quòd ſi pari paſſu procedat ita, ut diſcerni non poſſit, dicendus eſt potius Authenticus, quàm Plagalis. Quia ſervus Plagalis in pari concurſu, debet cedere Domino ſuo, qui eſt Authenticus. Nos verò cedamus utrique, ac unà eamus ad Chorum.

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DIALOGUS VI.

De Intonationibus.

M. Superatis arduis, per amœniorem ſtudii campum, amantem cantûs ducam Diſcipulum meum. Campus erit Chorus; ratio modulandi Intonationes: ſinè quarum notitia Chorum quidem aſcendere licebit; at chori Directorem agere minimè licebit:

D. Quid fuit illud arduum, quod ſuperavimus? & quid hoc amœnum, ad quod amplectendum tantoperè me provocas Magr?

M. Arduum ſanè fuerat, generaliter omnem cantum, cujus ſit toni, ex nota finali, & vario notarum aſcenſu, ac deſcenſu cognoſcere. Amœnum autem, & facilè eſt visâ, ſolùm notâ finali Antiphonæ, & initiali *Evovae*, cujus ſit toni, cognoſcere. Eſt autem EVOVAE vox, ex vocalibus sEcVlOrVm AmEn compoſita; quæ ideo in fine cujúsque Antiphonæ ponitur, ut juxta illam intonatio fiat; ſive deinde tota Antiphona decantetur, ſive initium tantùm.

D. Dicis omnia ad captum meum Magr. Dic modò quod ſolerter te dicturum promiſiſti: quomodò ex nota finali Antiphonæ, & initiali Evovae cognoſcere poſſim, cujus ſit toni Antiphona?

M. Hoc modo: Si finalis nota Antiphonæ finiat in *re* & initialis Evovae incipiat in *la* per 5tam aſcendentem, tunc tam Ant. quàm pſalmus erit primi toni. Si verò Ant. finiat in *re* & Evovae incipiat in *fa* per 3iam. tunc erit 2di toni. *mi*, fa, per 6tam. 3tii. *mi* fa per 4tam. 4ti. fa, fa; vel *ut*, ſol, b. molle per 5tam. 5ti *fa*, la, per tertiam 6ti. ut, ſol, per 5tam. 7mi. ut fa, per 4tam. 8vi. Quos omnes in gratiam mei Diſcipuli hiſce verſibus exprimo.

Re, la, primus habet *re*, *fa*, datur inde ſecundo.
Tertius ad ſextum *mi*, *fa*; at *mi*, *la*, quartus habebit.
Fa, *fa*, fert quintus; *fa*, *la*, concedito ſexto.
Septimus eſt *ut*, *ſol*; *ut fa*, capit inde ſupremus.

Quod ſi Diſcipulo meo doctrina non placet, nec placerent verſus. Placebit fortè omnium tonorum Symbolum; ac ſingulorum Exempla.

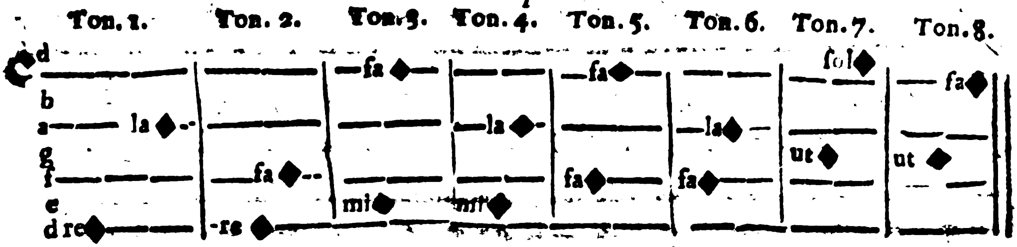
Sym-

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Symbolum Tonorum.

Final. Antiph.		Initial. Evovae.		
D	re	la	per 5tam.	Ton. 1.
D	re	fa	per 3tiam.	Ton. 2.
E	mi	fa	per 6tam.	Ton. 3.
E	mi	la	per 4tam.	Ton. 4.
F	fa	fa	per 5tam.	Ton. 5.
F	fa	la	per 3tiam.	Ton. 6.
G	ut	ſol	per 5tam.	Ton. 7.
G	ut	ſa	per 4tam.	Ton. 8.

Exempla.



D. Placent admodùm omnia tua dicta, & facta Magr. ſolùm unico adhuc premor angore: quare nimirùm plures notæ ſupra Evovae ſignantur, dum unicam ſufficere dicis ad cognoſcendum tonum?

M. Mitte angorem fili mi. Nam paterno te affectu docet Magr. Ideo plures notas, quàm unicam, ex qua tonus cognoſcitur, ſignari; ut in unica, eáque prima ſupra Evovae ſignata (in Feſtis ſimplicibus, & Feriis duntaxat) incipias Pſalmum; in reliquis autem notis ejuſdem Pſalmi verſum aptè termines. Dico *aptè*; quia ſi verſus plures ſyllabas contineat, quàm præſcriptæ notæ requirant, in uniſono accipiendæ erunt. Hìc enim non tam medium, quàm initium, & finis conſideratur.
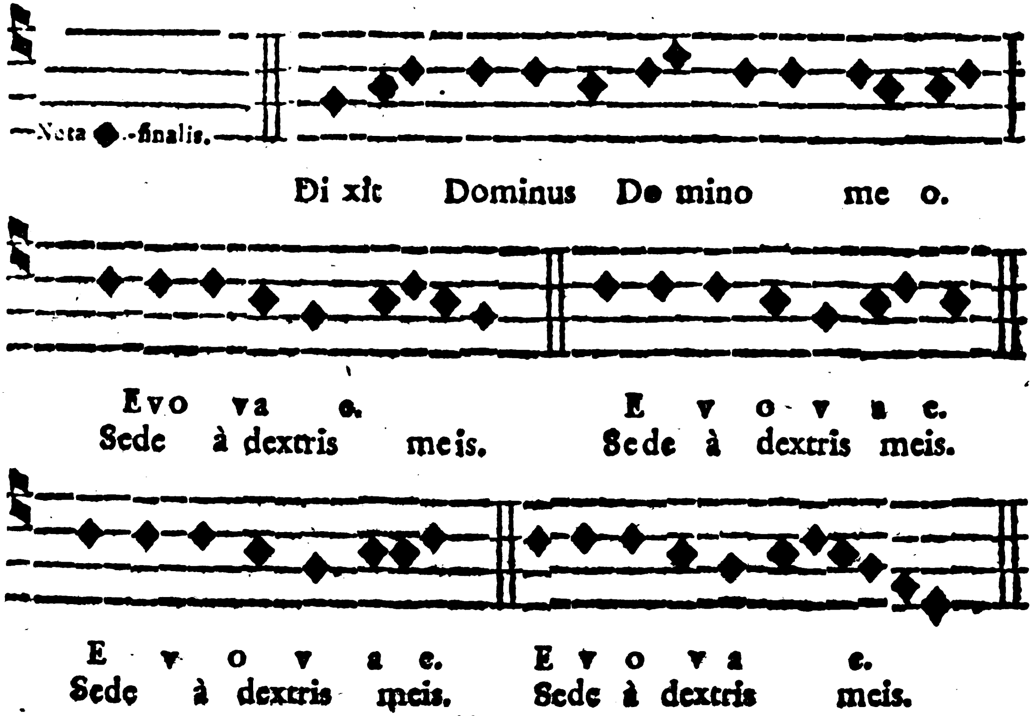
D. Si toni Pſalmorum in Feſtis ſimplicibus, & Feriis habent intonationes ab initiali nota Evovae; quales autem habent in Feſtis Duplicibus?

Magr. Primus Tonus habet *fa*, *ſol*, *la*, Sextus, & idem.
Ut, *re*, *fa*, Octavus, ſic tertius, atque ſecundus.
La, *ſol*, *la*, quartum dant, *ut mi*, *ſol*, tibi quintum.
Septimus at tonus *fa*, *mi*, *fa*, *ſol*, tibi monſtrat.
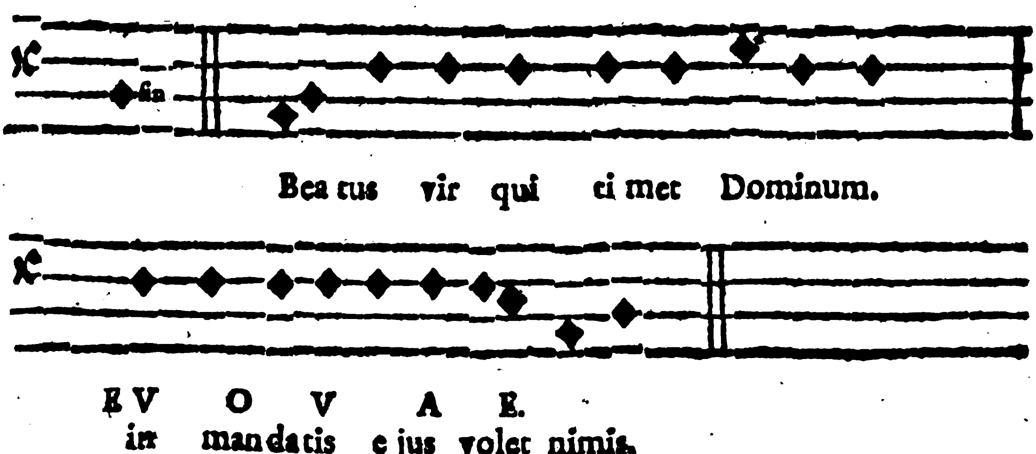
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Ad quorum majorem intelligentiam ne quidpiam deſideres, ſubnecto Exempla.

Ton. I.

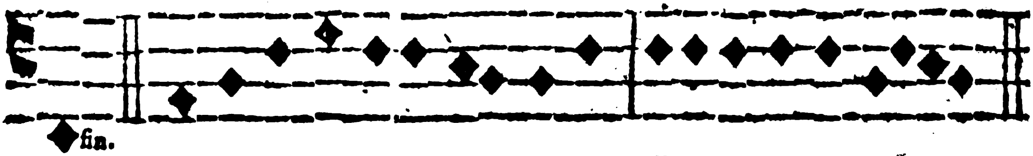


Ton. II.



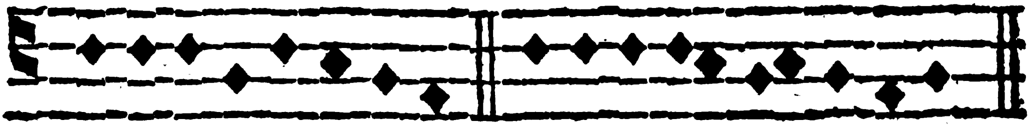
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Ton III.



E v o v a e

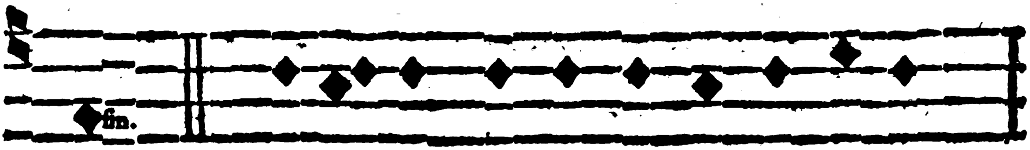
Laudate pueri Dominum, laudate nomen Domini.



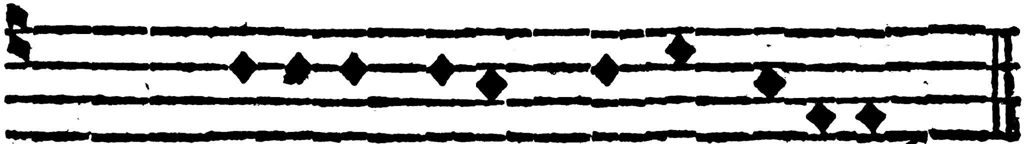
E v o v a e.   E v o v a e.

Laudate nomen Domini.   Laudate nomen Domini.

Ton. IV.

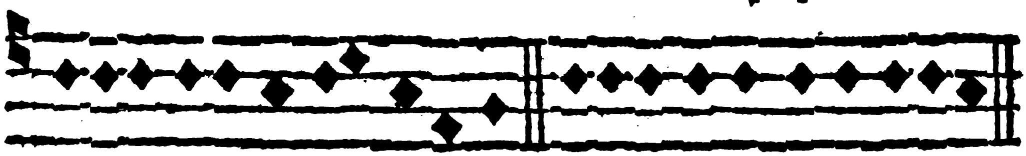


Lau da te Do mi num omnes gentes.



E v o v a e.

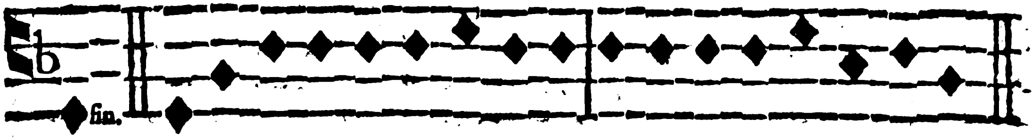
Lau da te e um om nes po pu li.



E v o v a e.   E v o v a e.

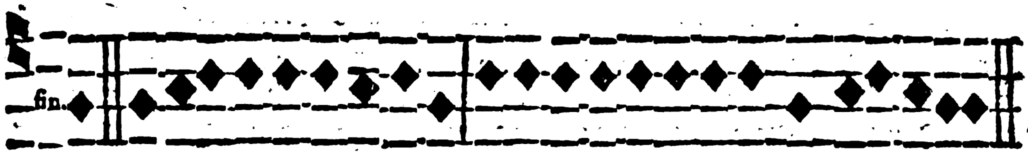
Laudate eum omnes po pu li.   Laudate eum omnes populi.

Ton. V.



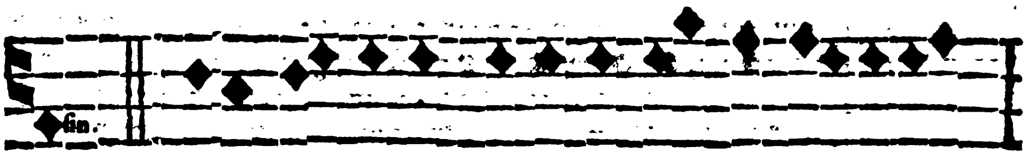
Lauda Je ru ſa lem Dominū, Lauda Deum tuum Sion.

Ton. VI.

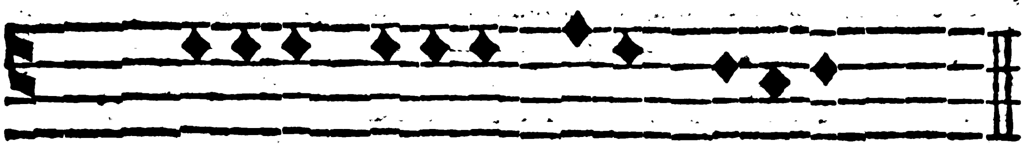


E v o v a e.
Quare fremuerunt gentes, & populi me di ta ti ſunt inania.

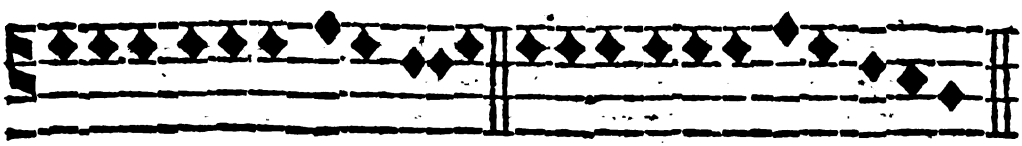
Ton. VII.



De pro fun dis cla ma vi ad te Do mi ne,

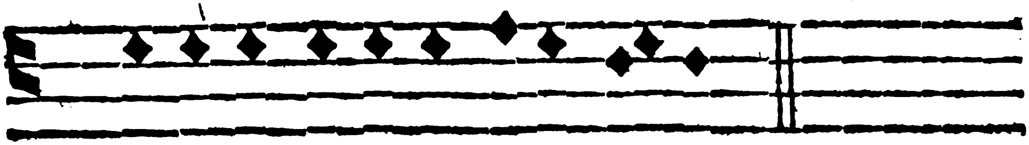


E v o v a e
Do mine ex au di vocem m eam.

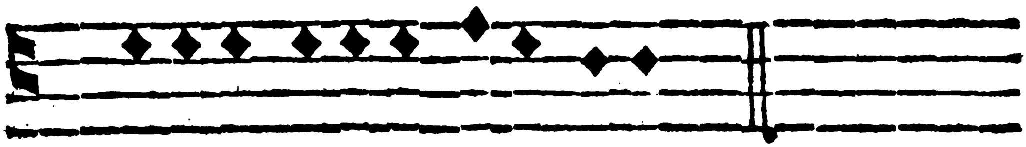


Domine Ex au di vocē meam. Domine exaudi vocem me am.

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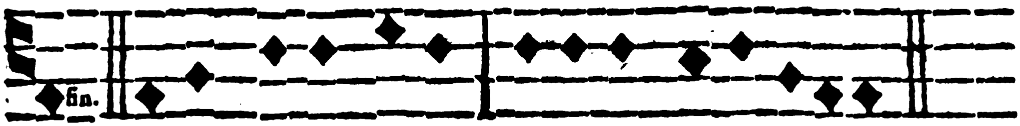


E v o v a e.
Do mi ne ex au di vocem me am.

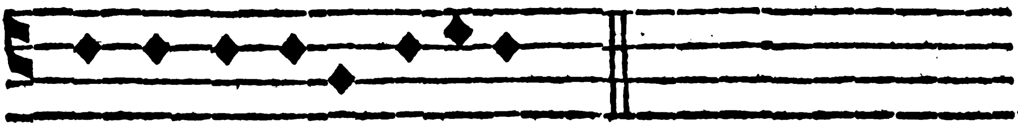


E v o v a e
Do mi ne ex au di vocem meam.

Ton. VIII.



Deus, Deus meus, ad te de lu ce vi gi lo.

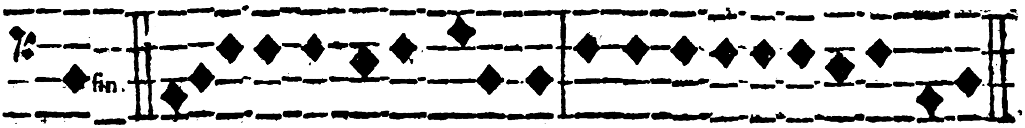


E v o v a e.
ad te de lu ce vi gi lo.

Atque hæ intonationes pſalmorum per omnes paſſim Eccleſias ritûs Romani habentur. In choro tamen Almæ Cathedralis Eccleſiæ Zagrabienſis in Regno Croatiæ, circa tonum ſecundum, quartum, ſeptimum, & octavum invenitur quædam diſcrepantia. Nam ſecundus circa medium, & finem: quartus autem, ſeptimus, & octavus circa initium nonnihil mutantur: proùt videre eſt in hiſce Exemplis.

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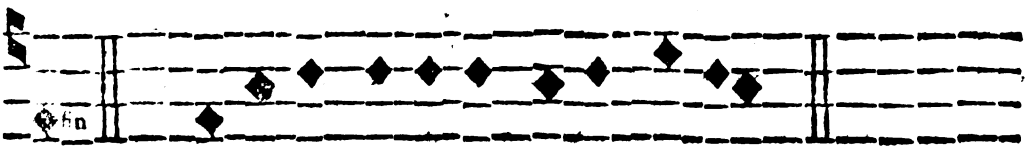
Ton. 2.



E v o v a e

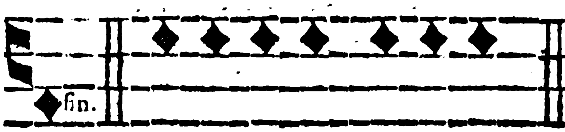
Beatus vir qui timet Dominũ, in mandatis ejus volet nimis

Ton. 4.



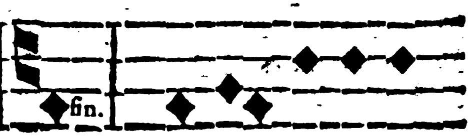
Lau da te Dominum omnes gentes. &c.

Ton. 7.



De profundis cla ma vi. &c.

Ton. 8.



Ma gni fi cat &c.

D. Sum̃operè delector prædeclaratis exemplis tuis Magr. ſed magis miror; quòd aliquos tonos in unum tantùm, aliquos verò in plures ac diverſos exitus, ſive Evovae perduxeris.

M. Nihil in poſterum mireris chare Diſcipule. Nam diverſi exitus pro diverſis Feſtivitatibus inſtituti ſunt, quòd nempe aliter die feſto duplici, vel ſemiduplici, & aliter ſimplici, vel feriali verſus pſalmorum terminari debeant. Quamobrem talismodi terminationes, ſeu exitus *Differentiæ* vocantur. Aliqui verò dicunt: diverſos exitus, ſive differentias eſſe, à diverſa modulatione Antiphonæ. Quacunque ex ratione id factum ſit, ſcias velim, ſi fortè neſciviſti hactenùs Diſcipule: à Legislatoribus cujuscunque facultatis, nihil fruſtra, nihil, quod ratione fundatum non ſit, inſtitutum fuiſſe.

D. For-

D. Fortè non fruſtrà, nec ſinè ratione Antiphonæ, & pſalmi, per 8. tonos decantantur, qui per unum decantari poſſent?

M. Minimè gentium fruſtrà decantantur. Sed ex diverſitate materiæ, atque rerum, diverſos quóque & varios convenit eſſe tonos. Primus enim tonus *Dorius* dictus partim triſtis, partim jucundus: convenit ergo, ut contineat materias graves, & ſententioſas. Secundus *Hipodorius*, eſt flebilis, & gravis: appropriabit ergo ſibi res triſtes, & lamentabiles. Tertius *Frigius*, eſt aſper, & durus, requiret ergo materias iracundas. Quartus *Hipofrigius*, eſt adulator flebilis, adeóque vult habere materias tractantes de tranquillitate animi, & rerum. Quintus *Lidius*, eſt ſvavis, & delectabilis: & petit materias jucundas, vel victorioſas. Sic in feſto Corporis Chriſti 5ta ad Laudes Antiphona: *Vincenti dabo manna.* Eſt 5^{ti} toni. Sextus *Hipolidius*, eſt gravis, ac devotus, vúltque habere materias devotas, vel funebres & calamitoſas. Septimus *Miſtolidius*, eſt melancholicus, continétque materias triſtes, ac conturbatas. Octavus *Hipermiſtolidius*, eſt plenus ſvavitate, ac jucunditate; habétque materias manſvetas & graves; continentes res ſpeculativas, & Divinas, de impetranda gratia à Deo, ejúſque B. Virgine.

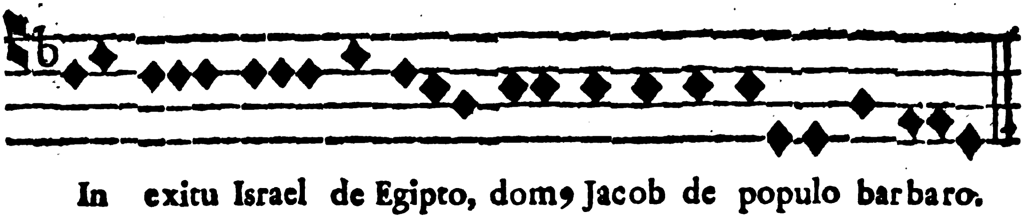
D. Grates ago Deo, B. Virgini, ac tibi Magro meo, quòd in omnibus plenè me inſtitutum ſentiam. Quàmoptimè autem in eo, quòd Antiphonæ à materia; pſalmi autem ab Antiphonis regulentur, ut cujuſcúnque toni ſit Antiphona, neceſſe eſt, ut ejuſdem toni ſit & pſalmus. Itánę Magr?

M. Ita quidem; & ſi ſecus fiat, tonus Irregularis erit, utpote à Regulis nobiliſſimæ artis deficiens. Atque talis eſt pſalmus: *In exitu Iſraël de Egipto.* Dum canitur per Antiphonam: *Nos qui vivimus.* Sumit enim initium ex tono 4$^{to.}$ medium ex 6$^{to.}$ & finem ex 3$^{tio.}$ Qui à quibusdam peregrinus dici conſvevit; non quidem ideo, quòd ab extraneis peregrinis allatus eſſet; ſed quòd peregrinationem populi Iſraelitici contineat, & raró canatur.

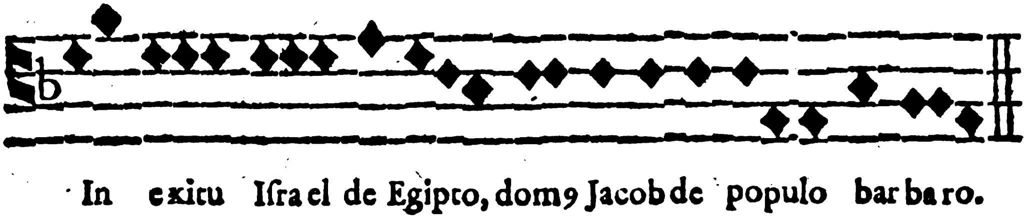
D. Curioſus eſſem videndi hunc rarum peregrinum.

M. Spe plena curioſitas tua, magnum animo meo attulit ſolatium. Vide ergo, quod ſtatim videre volebas.

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Prout autem idem pſalmus, in choro Zagrabienſi per octavam Paſchatis canitur, non ſumit initium ex 4to tono; ſed (ut vides) ex 7mo.

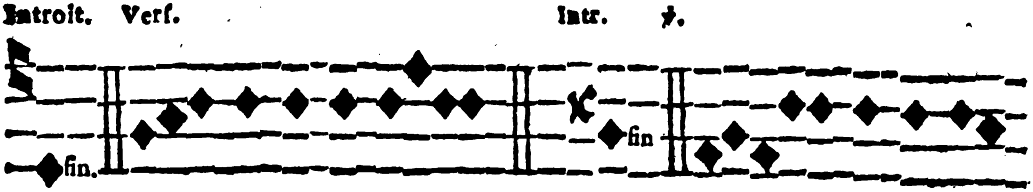


D. In exitu fuit Iſrael de Egipto: ne ſimus nos, quæſo te, de choro: antequam ſciat Diſcipulus tuus, quomodo cognoſcantur toni Introituum, eorúmque Verſuum?

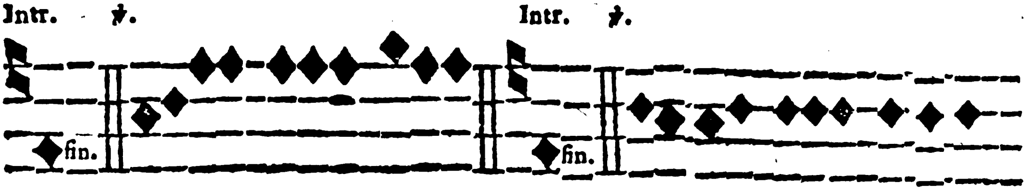
M. Hoc ſcies facilè ex nota finali Introitûs, & initiali ſubſequentis Verſûs. Nam ſi Introitûs ultima nota fuerit *re*, & Verſûs prima *fa*, utérque erit 1^{mi} toni. Si illi fuerit ultima nota re, & huic prima *ut*, dabitur 2. tonus. Finalis *mi*, & initialis *ſol*, faciunt 3. tonum. *Mi*, *la*, per 4^{tam} aſcendentem, faciunt 4. Fa, re, *fa*, vel ut, mi, ſol per $3^{tiam.}$ & $5^{tam.}$ dant tonum $5^{tum.}$ *Fa*, *ſol*, *ſol*, *fa*, per 2^{dam} denotant $6^{tum.}$ Septimum advertes quando Introitus finem accipiet in *ut*, & Verſus initium in *fa*, vel *ut*, *fa*, *mi*, *fa*, *ſol*. Octavum tandem habebis, ſi & illi finalis, & huic initialis fuerit *ut*. Etſi verò Octavus ejusdem ſit intonationis cum ſecundo; non ſunt tamen idem; quia initialis ſecundi toni eſt C. *ut*. Octavi autem toni eſt G. *ut*. Quod perſpicies in ſubſtratis Exemplis.

Introit.

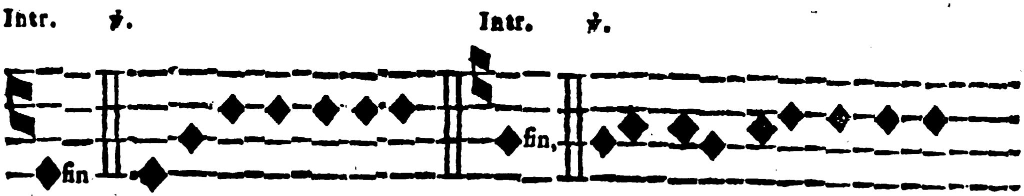
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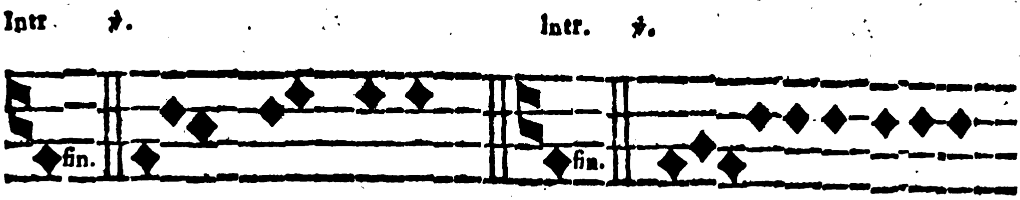
Ton I. Cœ li enarrant gloriam &c. Ton. II. Eructavit cor meũ &c.



Ton. III. Cantate Dño Canticũ &c. Ton. IV. Ad te Dñe levavi &c.



Ton. V. Diligam te Domine &c. Ton. VI. No li æ mu la ri &c.



Ton. VII. Ut quid De us &c. Ton. VIII. Do mi nus regnavit &c.

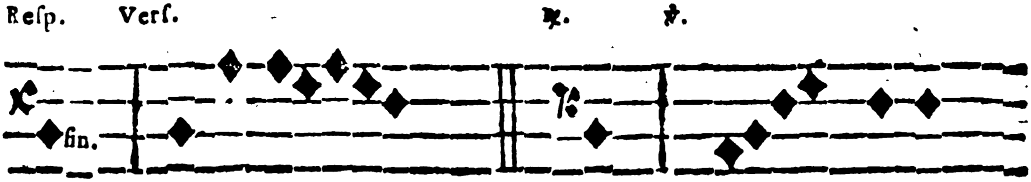
D. Adhuc unicum eſt, quod impenſiùs te rogo Magr. docebis me: quomodo tonos Reſponſoriorum cognoſcere potero?

M. Poteris facilè, uti priùs, ex nota finali Reſponſorii, & initiali Verſûs. Nam ſi Reſponſorium finit in *re*, & Verſus incipit vel in *la*, vel in *re*, *la*, habebis 1^mum^ tonum. Si finalis Reſponſorii eſt *re*, & initia-

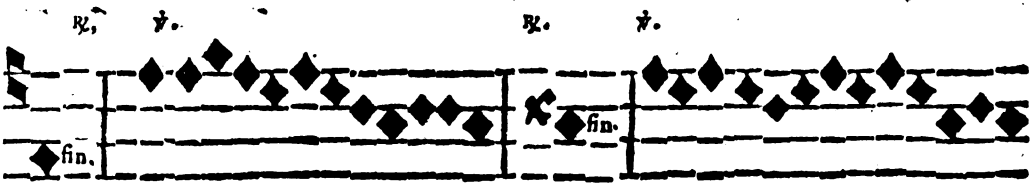
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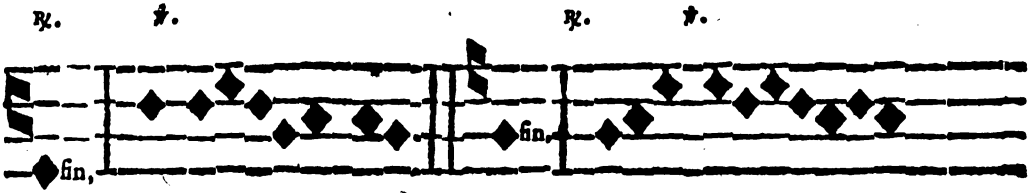
lis Verſûs eſt idem *re*, vel *ut*, facient 2. Tonum, *Mi*, *fa*, in ſaltu per 6tam facient 3tium *mi*, *la*, per quartam, 4tum. Si verò Reſponſorium terminatur in F. *fa*, Gravi, & Verſus incipit in C. *fa*, acuto, erit 5. Ton. Si Reſponſorium deſinit in F. *fa*, & Verſus etiam in eodem F. *fa*, initium ſumit, dabitur 6tus Ton. Finalis Reſponſorii *ut*, & initialis Verſus *ſol*, cauſant 7. Tonum. Octavus erit: quando Reſponſorium pro ultima nota habebit *ut*, & Verſus pro prima vel ipſum *ut*, vel *fa*. Nihil te doceo ſinè Exemplis.



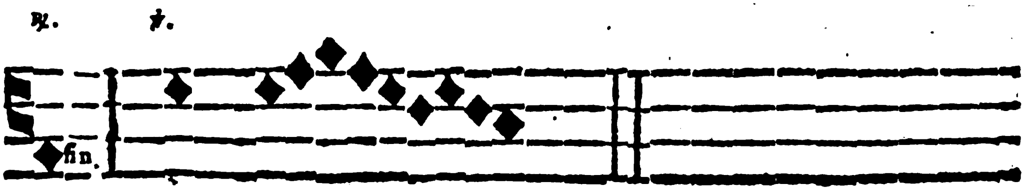
Ton. I. A- ve &c. Ton. II. Do- mi ne &c.



Ton III. None - - - nim &c. Ton. IV. I ſti ſunt &c.

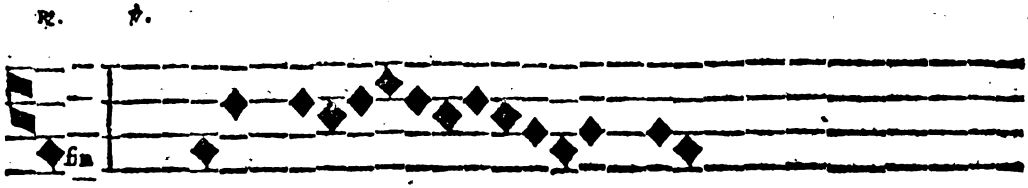


Ton. V. Hæc di es &c. Ton. VI. E- ſto &c.



Ton. VII. Dum lu cem &c.

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Ton. VIII. Hæc di - - - - - - - - - - - es. &c.

D. Poſtremum eſt, quod te rogo, dic mihi Magr. Quare ſupra aliquam ſyllabam textûs, plures notæ farciuntur?

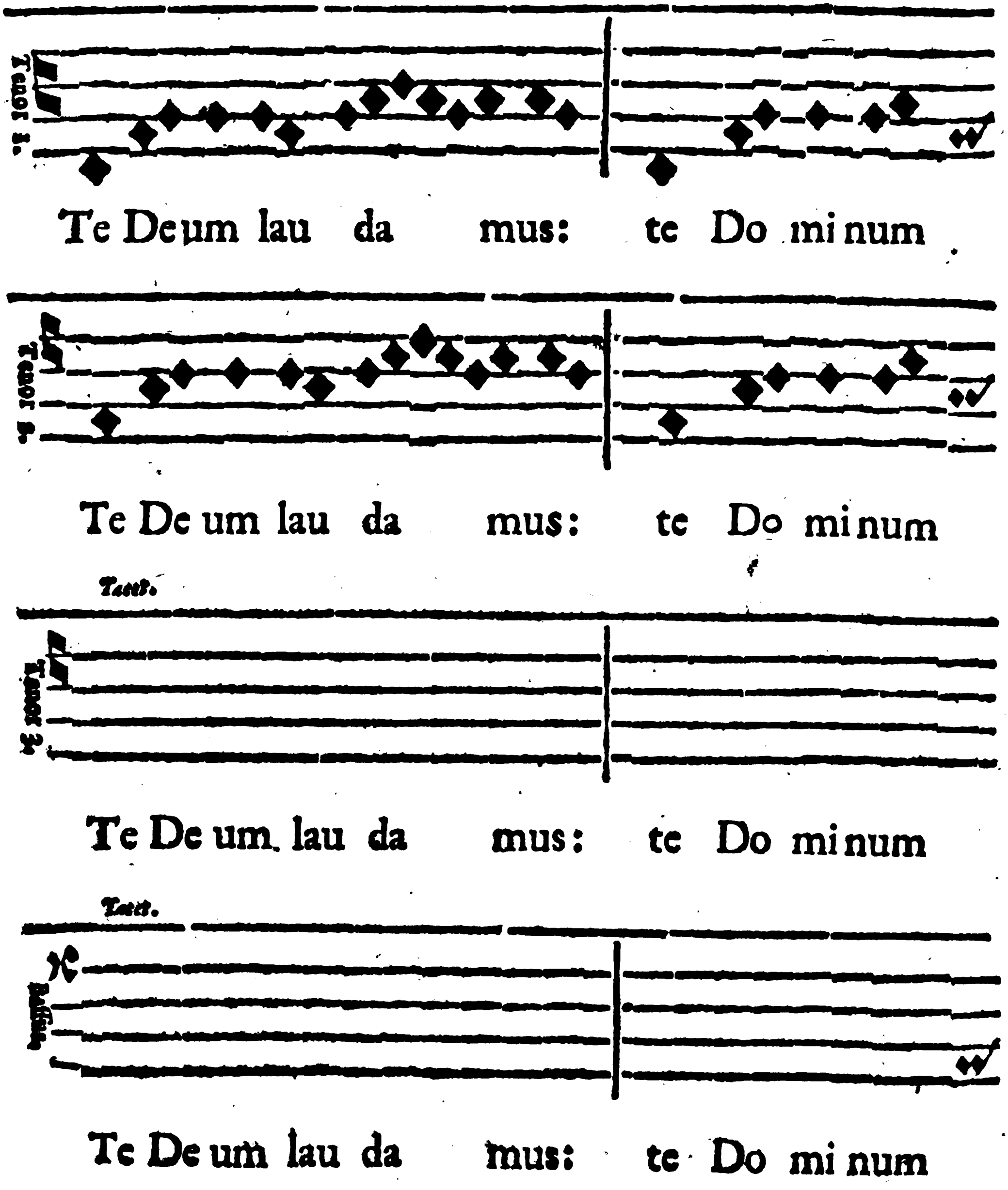
M. Ratio petenda eſt ex ipſis verbis textûs. Quæ enim verba majoris ſunt contemplationis, in iis ſyllaba aut in longiùs canitur, aut in altiùs elevatur: ſervata nihilominus ſemper, & ubíque tam toni, quàm Harmoniæ proportione. Atque hæc, de amabili arte Muſices Amantiſſimo meo Diſcipulo pro modulo dicta ſufficiant.

D. Si putas hæc tuo ſufficere Diſcipulo Magr. nihil aliud jam ſupereſt, quàm ut, pro impenſis in me vigiliis tuis, mille tibi grates reddam. Acceſſeram quidem timidus ſtudii difficultate perterritus; ſed modò ſolùm exultantis animi ſignis, lætus, & ſecurus à te diſcedo.
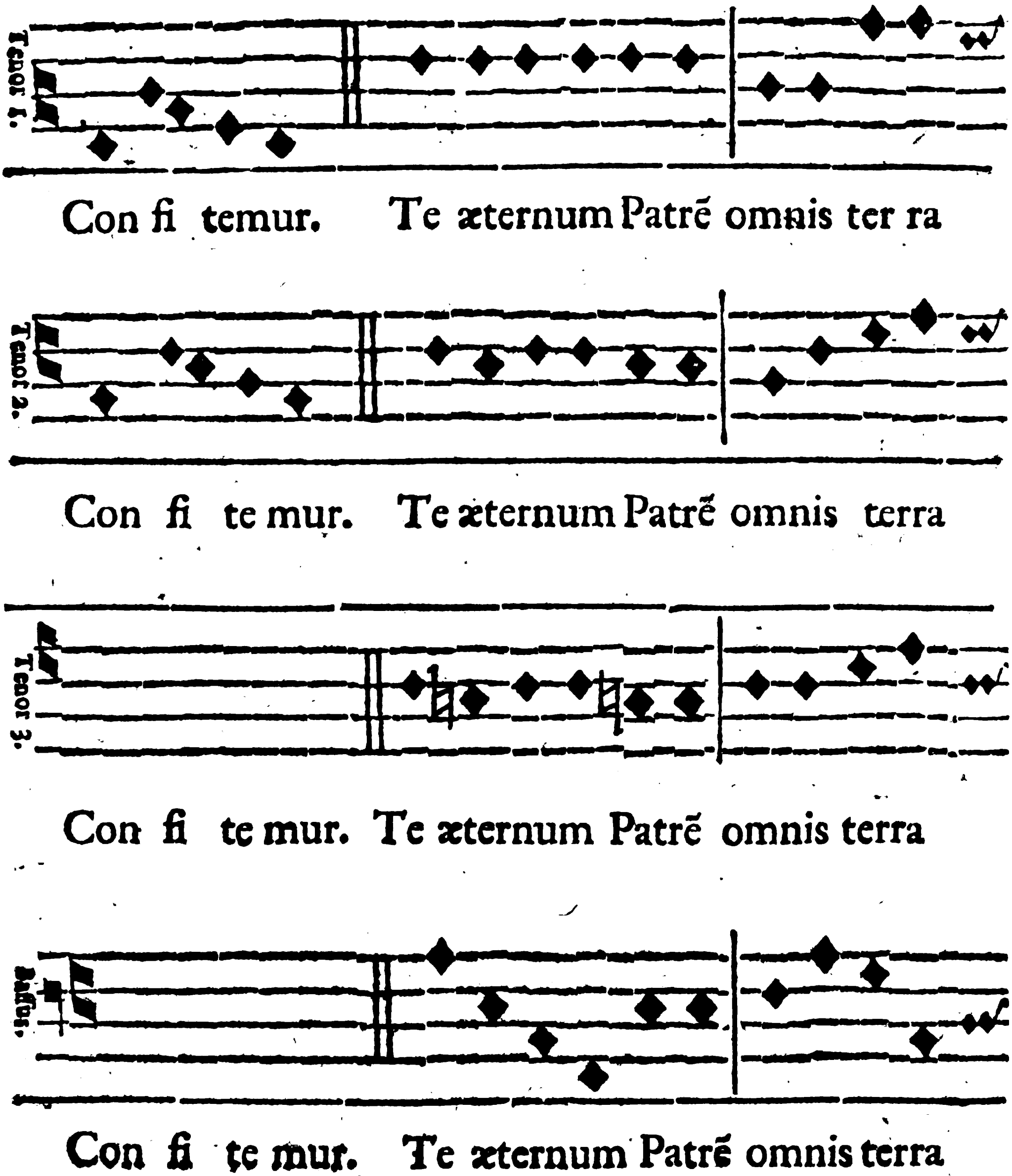
M. Amabo te, ne diſcedas diſcipule; donec unà grates non agamus Deo, cujus beneficio auream hanc ſcientiam adepti ſumus: ac in ſignum gratitudinis noſtræ quaterna voce decantemus: Romanum

TE DEUM LAUDAMUS.
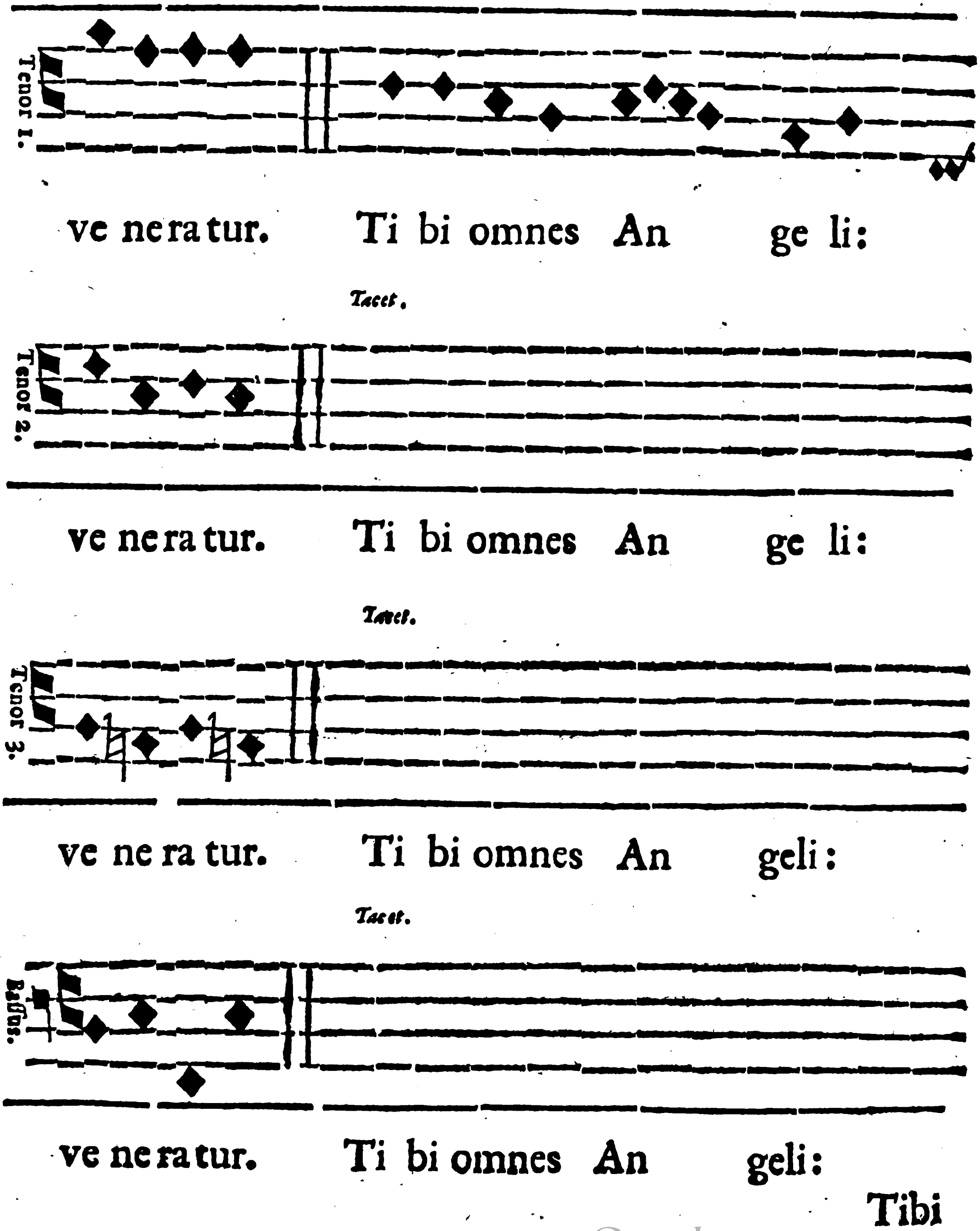
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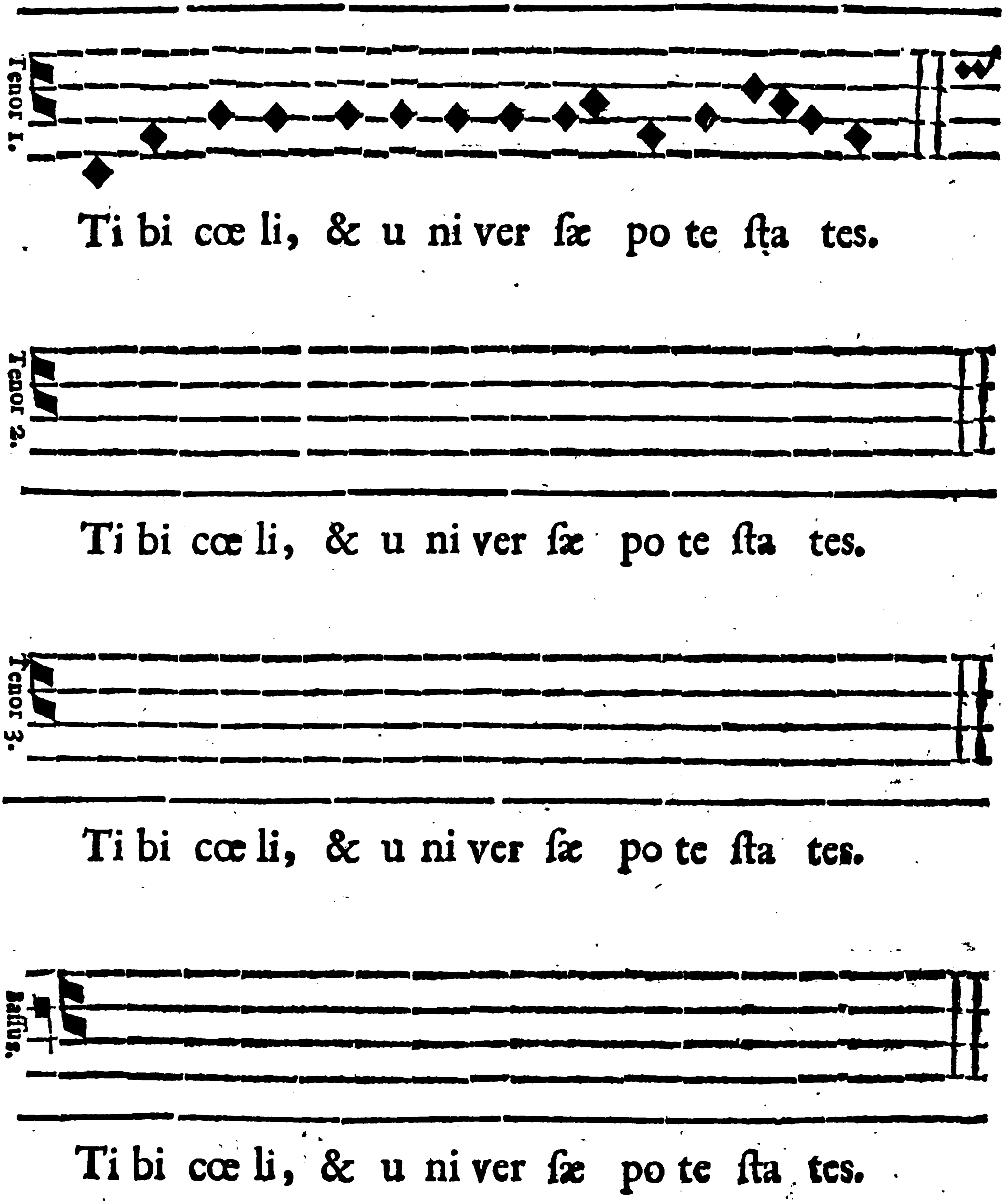

Tenor 1.
Te Deum lau da mus: te Do minum
Tenor 2.
Te De um lau da mus: te Do minum
Tacet.
Tenor 3.
Te De um lau da mus: te Do minum
Tacet.
Te De um lau da mus: te Do mi num

Con-

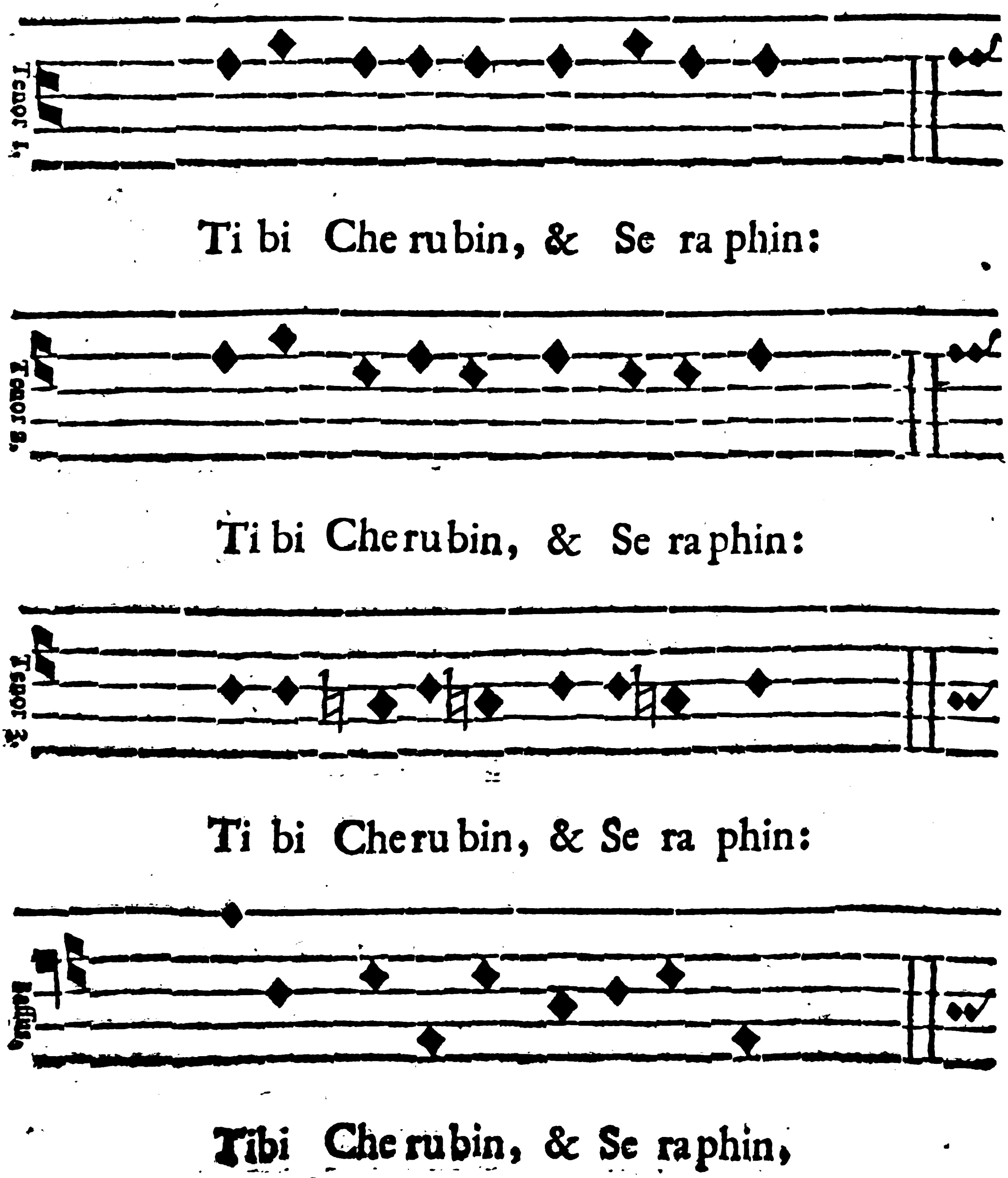


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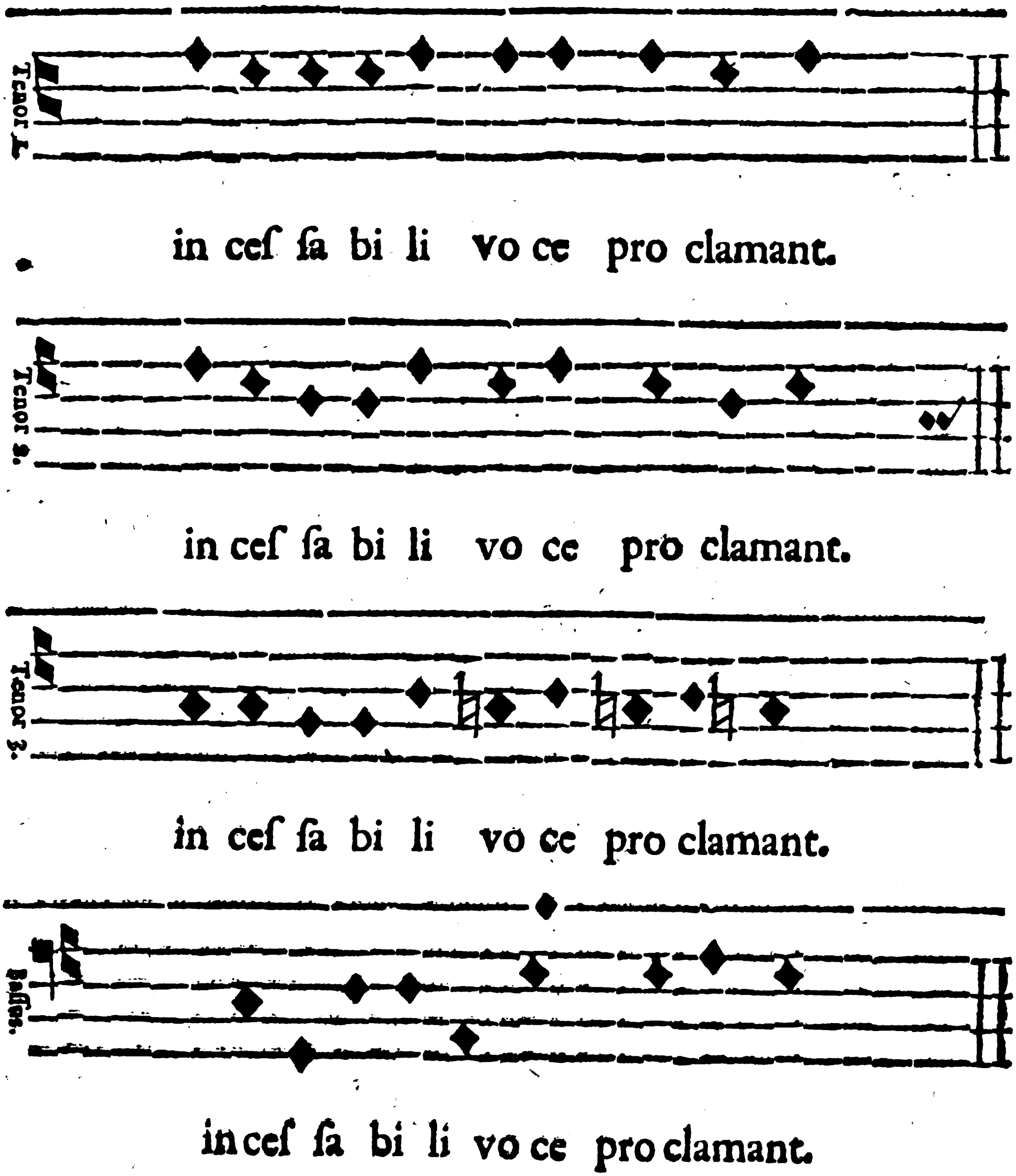

Tenor 1.
ve ne ra tur. Ti bi omnes An ge li:
Tacet.
Tenor 2.
ve ne ra tur. Ti bi omnes An ge li:
Tacet.
Tenor 3.
ve ne ra tur. Ti bi omnes An geli:
Tacet.
Baſſus.
ve ne ra tur. Ti bi omnes An geli:
Tibi



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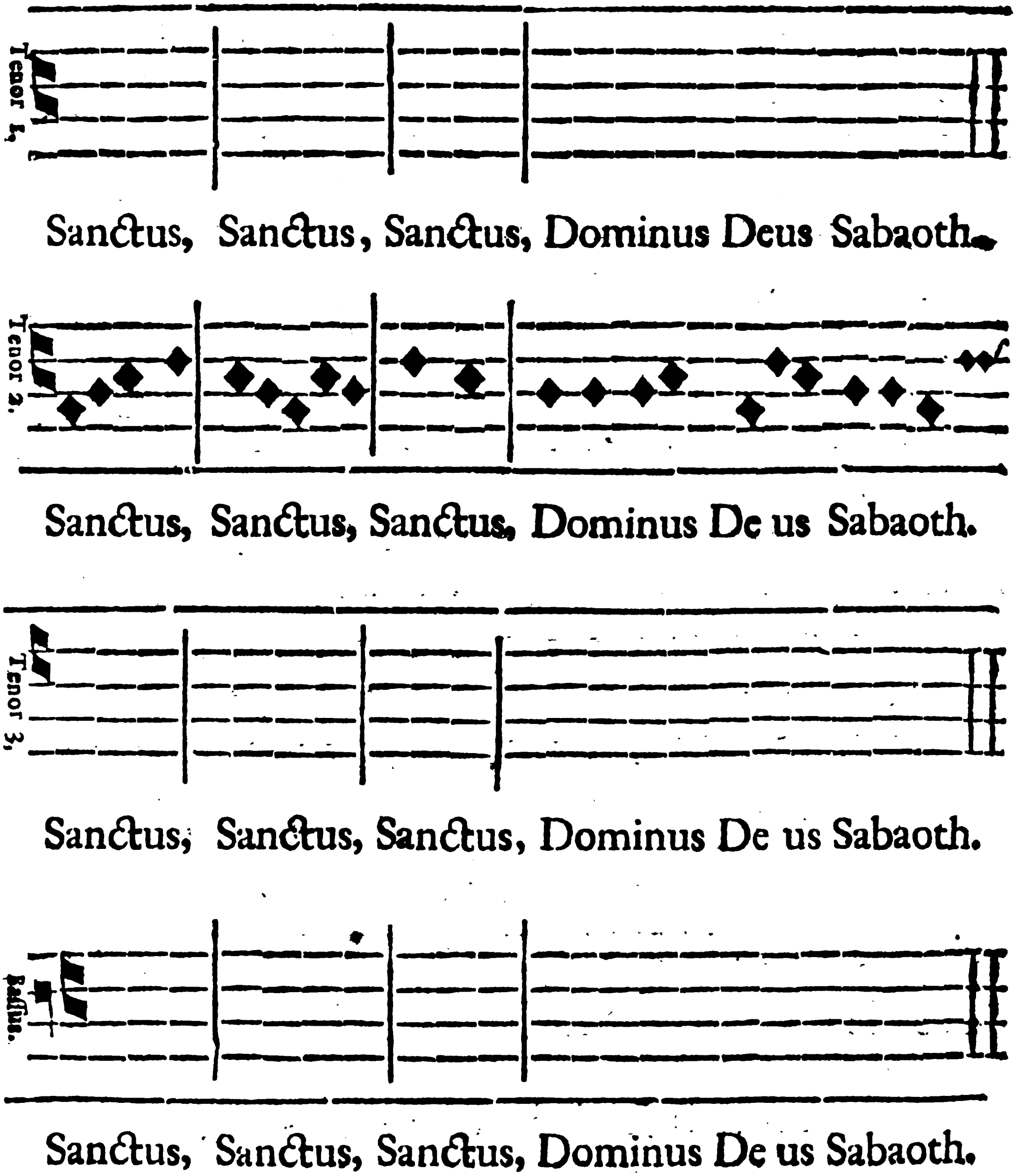

Tenor 1.
Ti bi Che ru bin, & Se ra phin:
Tenor 2.
Ti bi Che ru bin, & Se ra phin:
Tenor 3.
Ti bi Che ru bin, & Se ra phin:
Baſſus
Tibi Che ru bin, & Se raphin,

inceſ-


Tenor 1.
in ceſ ſa bi li vo ce pro clamant.
Tenor 2.
in ceſ ſa bi li vo ce pro clamant.
Tenor 3.
in ceſ ſa bi li vo ce pro clamant.
Baſſus.
in ceſ ſa bi li vo ce pro clamant.

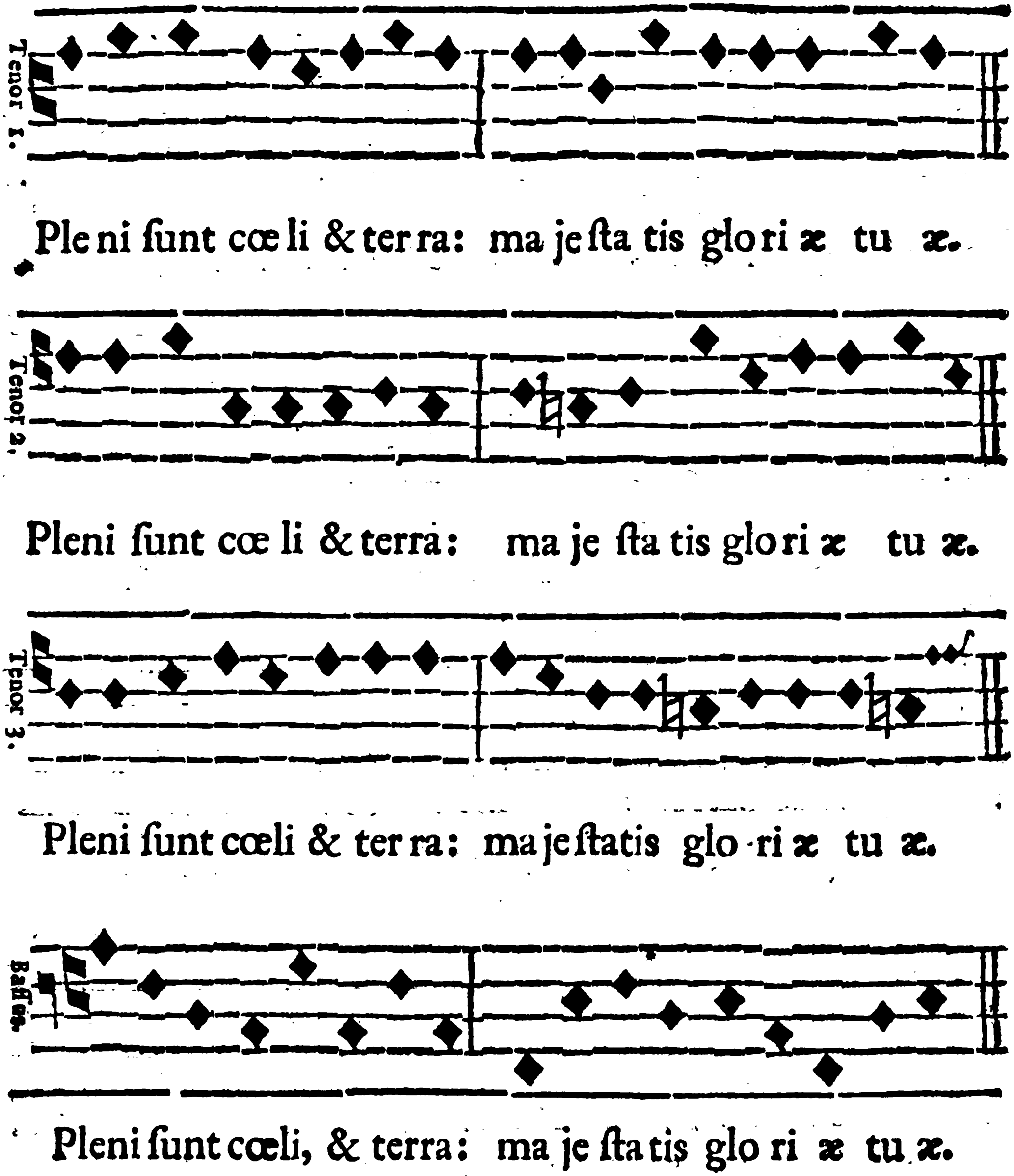
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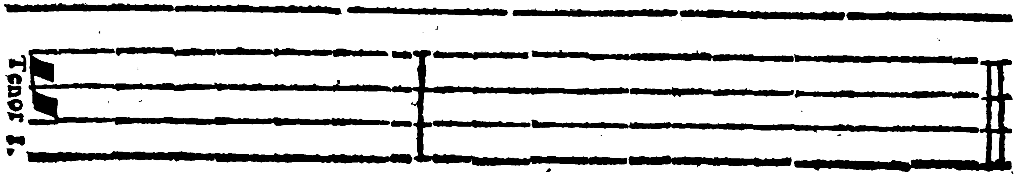
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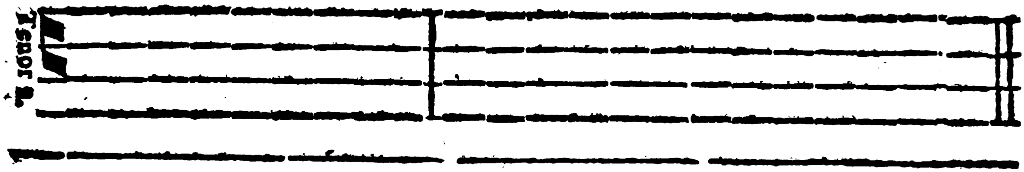
Ple-

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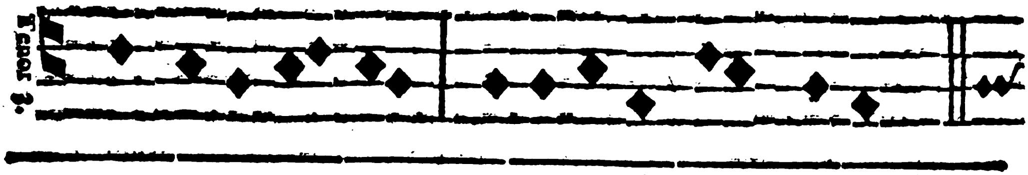

Tenor 1.
Pleni ſunt cœli & terra: ma je ſta tis glo ri æ tu æ.
Tenor 2.
Pleni ſunt cœ li & terra: ma je ſta tis glo ri æ tu æ.
Tenor 3.
Pleni ſunt cœli & ter ra: ma je ſtatis glo-ri æ tu æ.
Baſſus.
Pleni ſunt cœli, & terra: ma je ſta tis glo ri æ tu æ.



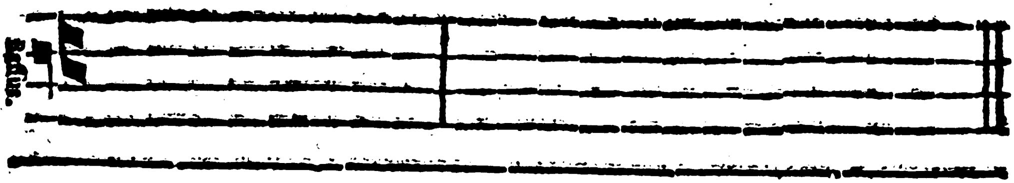
Te glori o ſus A poſto lo rum chorus,



Te glori o ſus A poſto lo rum chorus,



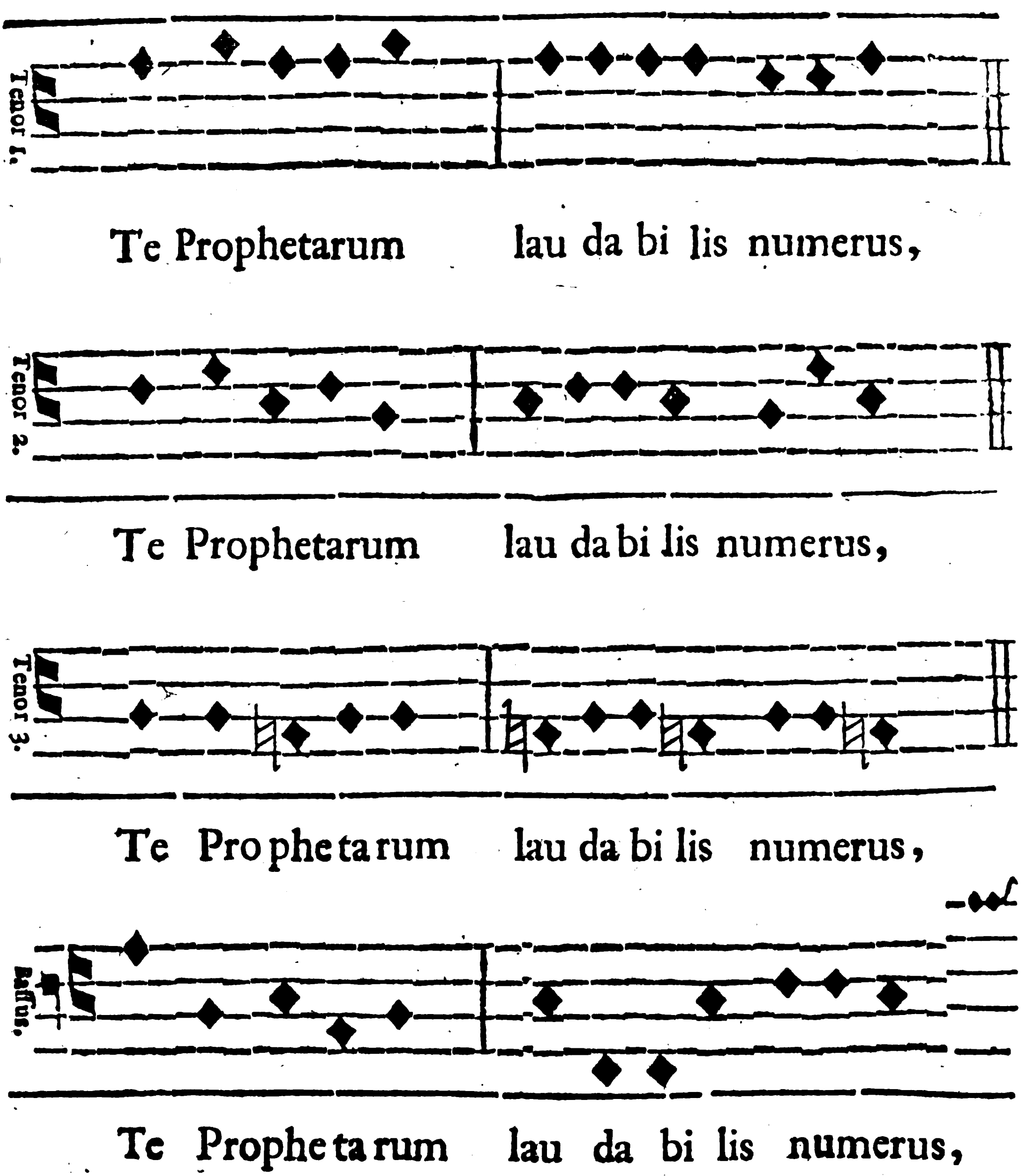
Te glori o ſus A poſto lo rum chorus,



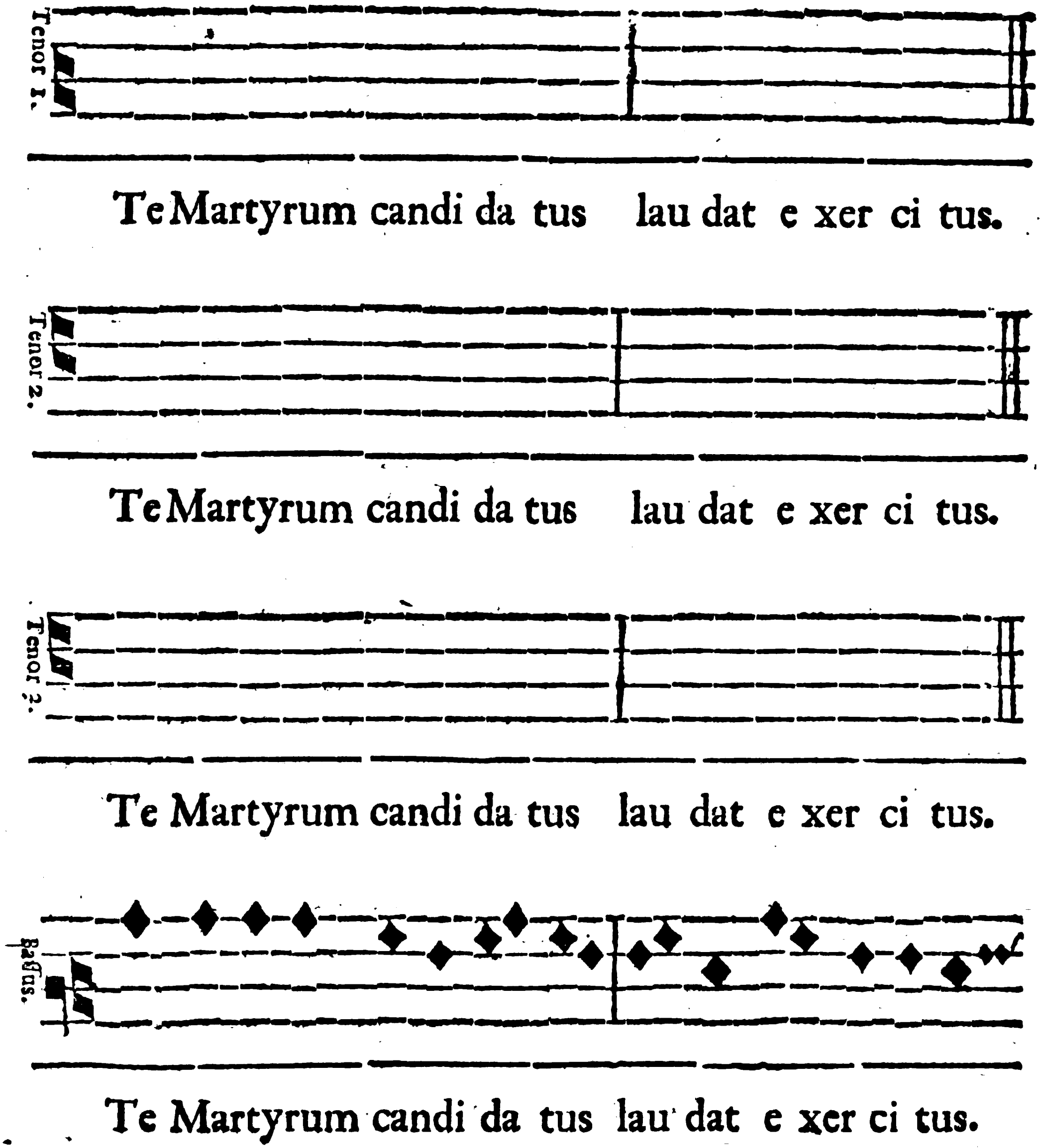
Te glori o ſus A poſto lo rum chorus,

Te

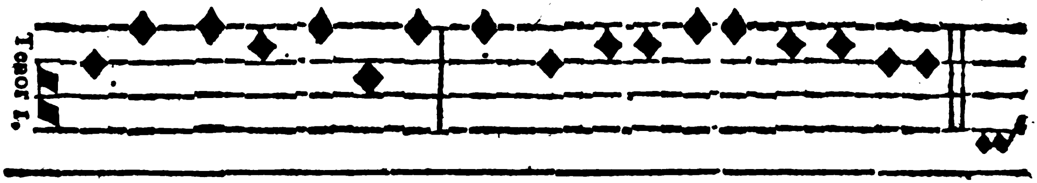
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Tenor 1.
Te Prophetarum lau da bi lis numerus,
Tenor 2.
Te Prophetarum lau da bi lis numerus,
Tenor 3.
Te Pro phe ta rum lau da bi lis numerus,
Baſſus.
Te Prophe ta rum lau da bi lis numerus,

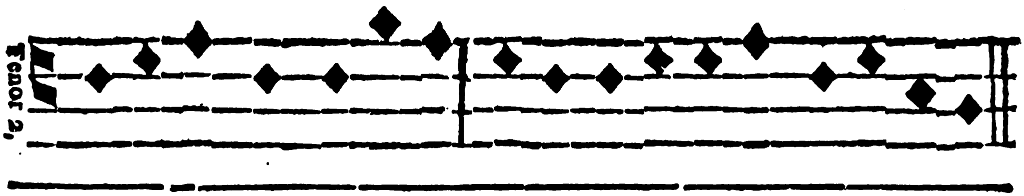
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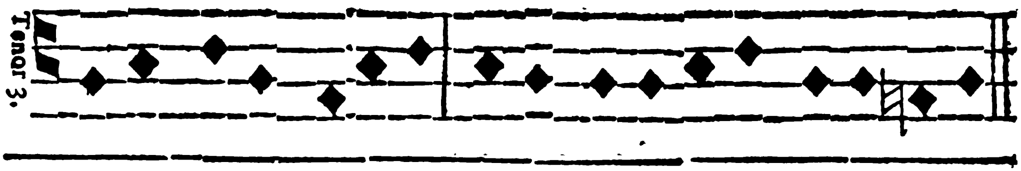
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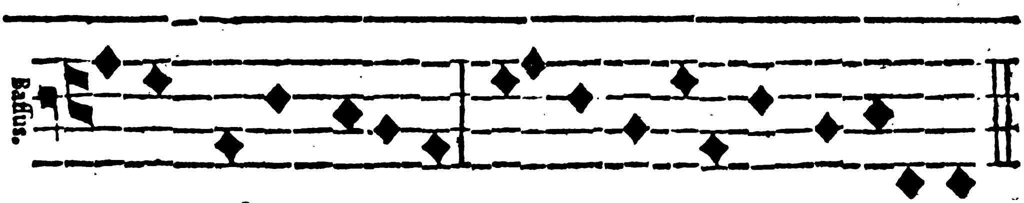
Te per or bem terrarũ: Sancta confitetur Eccle ſi a.



Te per or bem terrarũ: Sancta confi te tur Ec cle . ſi a.
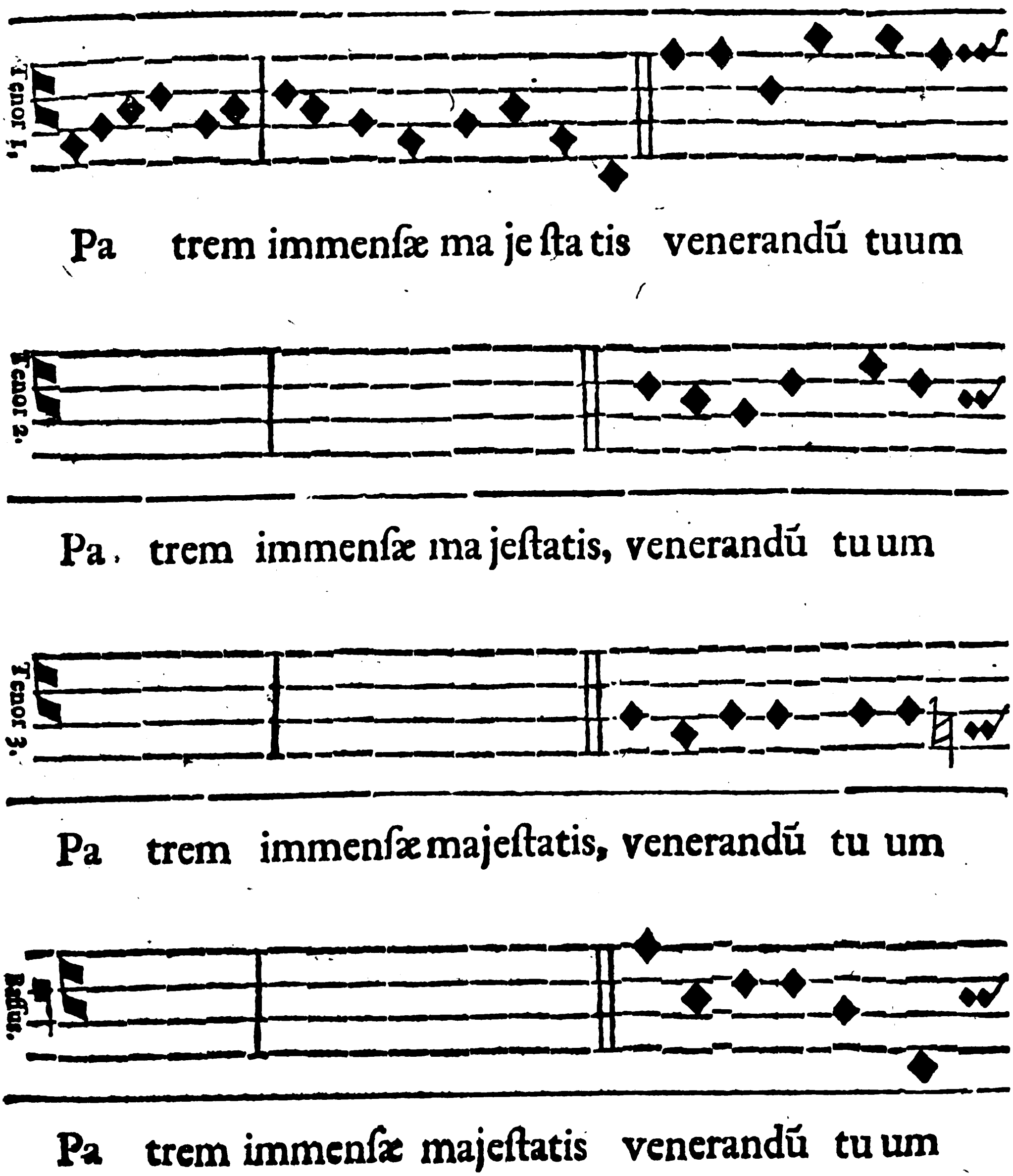


Te per orbem terrarũ: Sancta confite tur Ec cle ſi a.



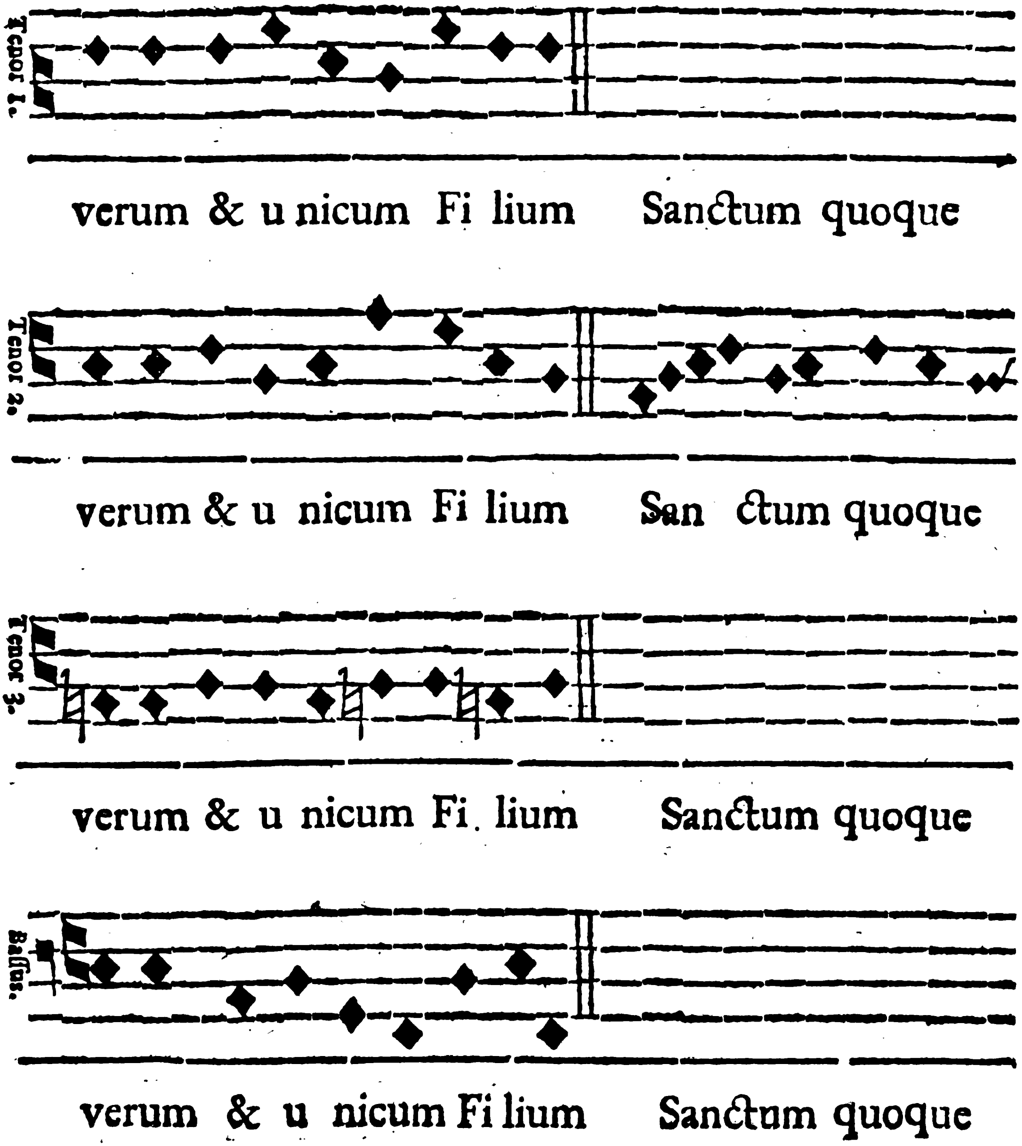
Te per orbem terrarũ: Sancta confitetur Ec cle ſi a.

Pa.
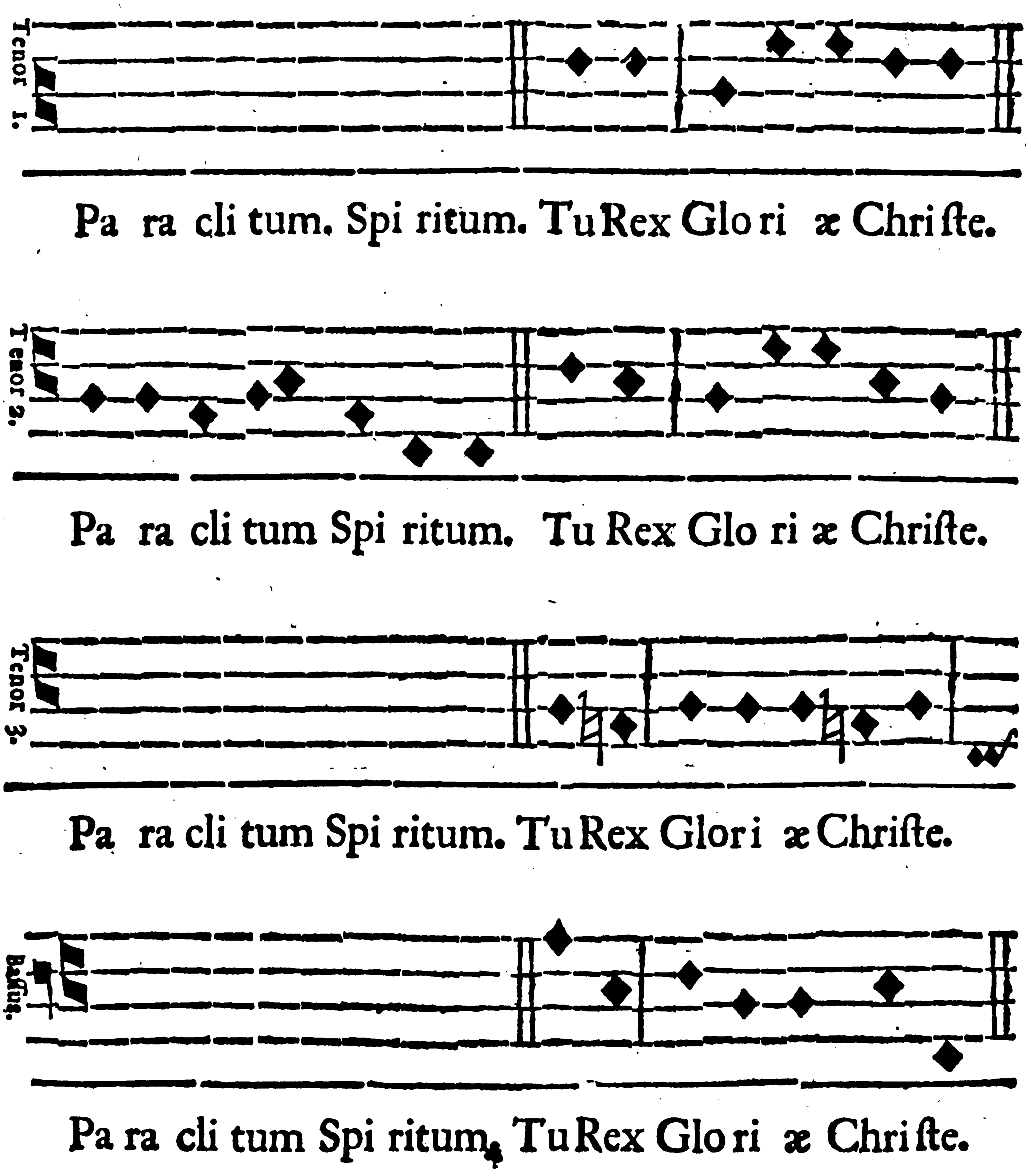


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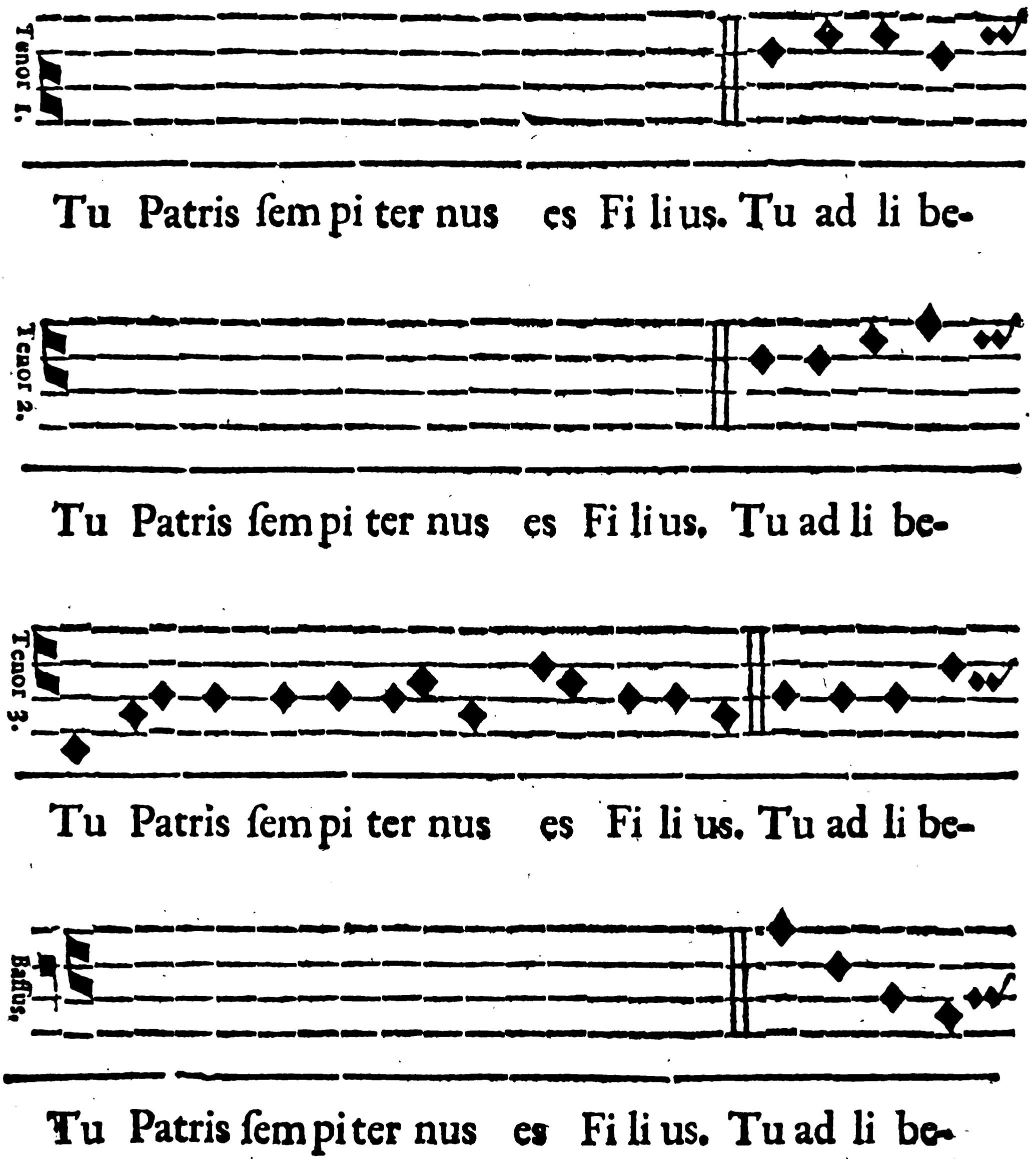
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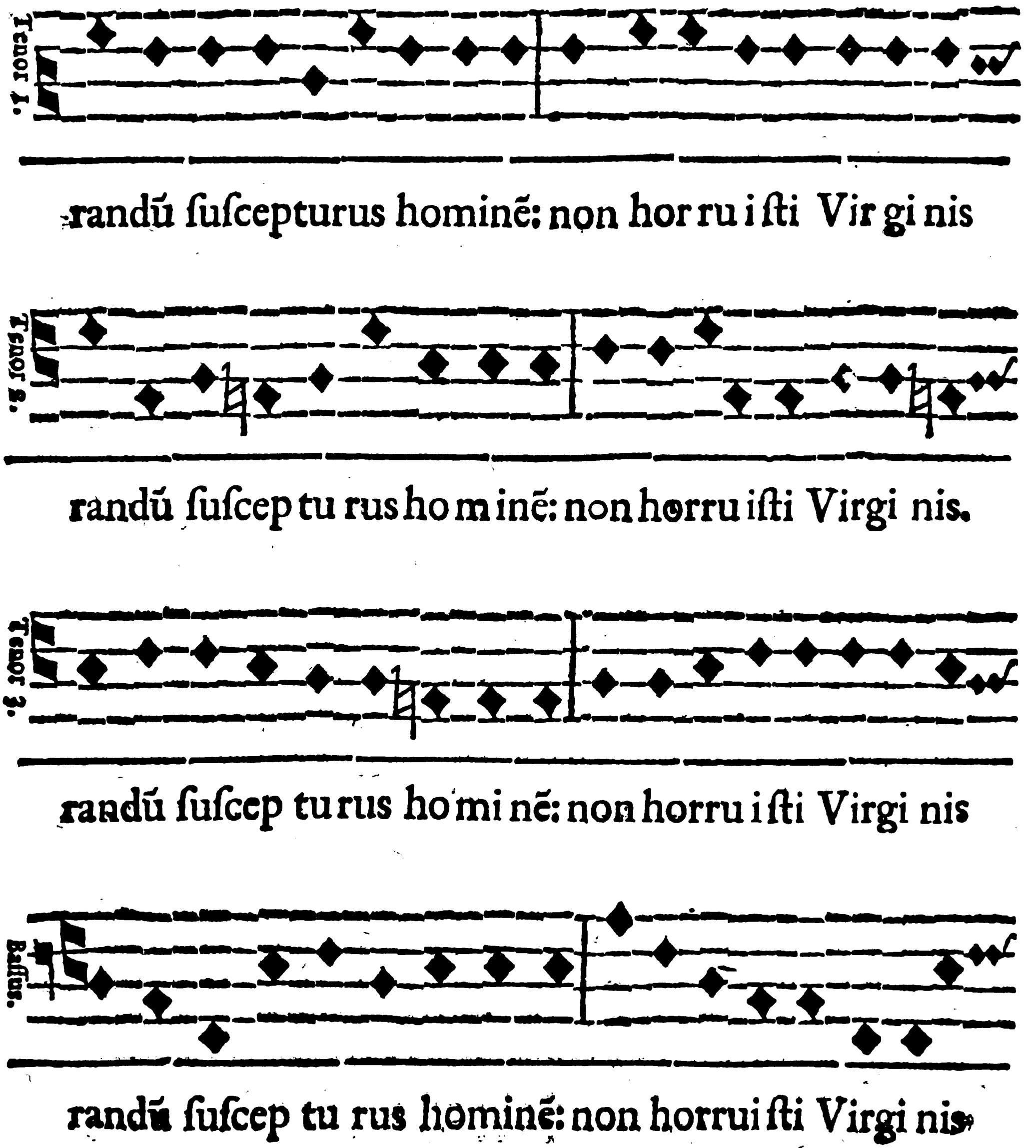

Tenor 1.
verum & u nicum Fi lium Sanctum quoque
Tenor 2.
verum & u nicum Fi lium San ctum quoque
Tenor 3.
verum & u nicum Fi. lium Sanctum quoque
Baſſus.
verum & u nicum Fi lium Sanctum quoque

O Pa-
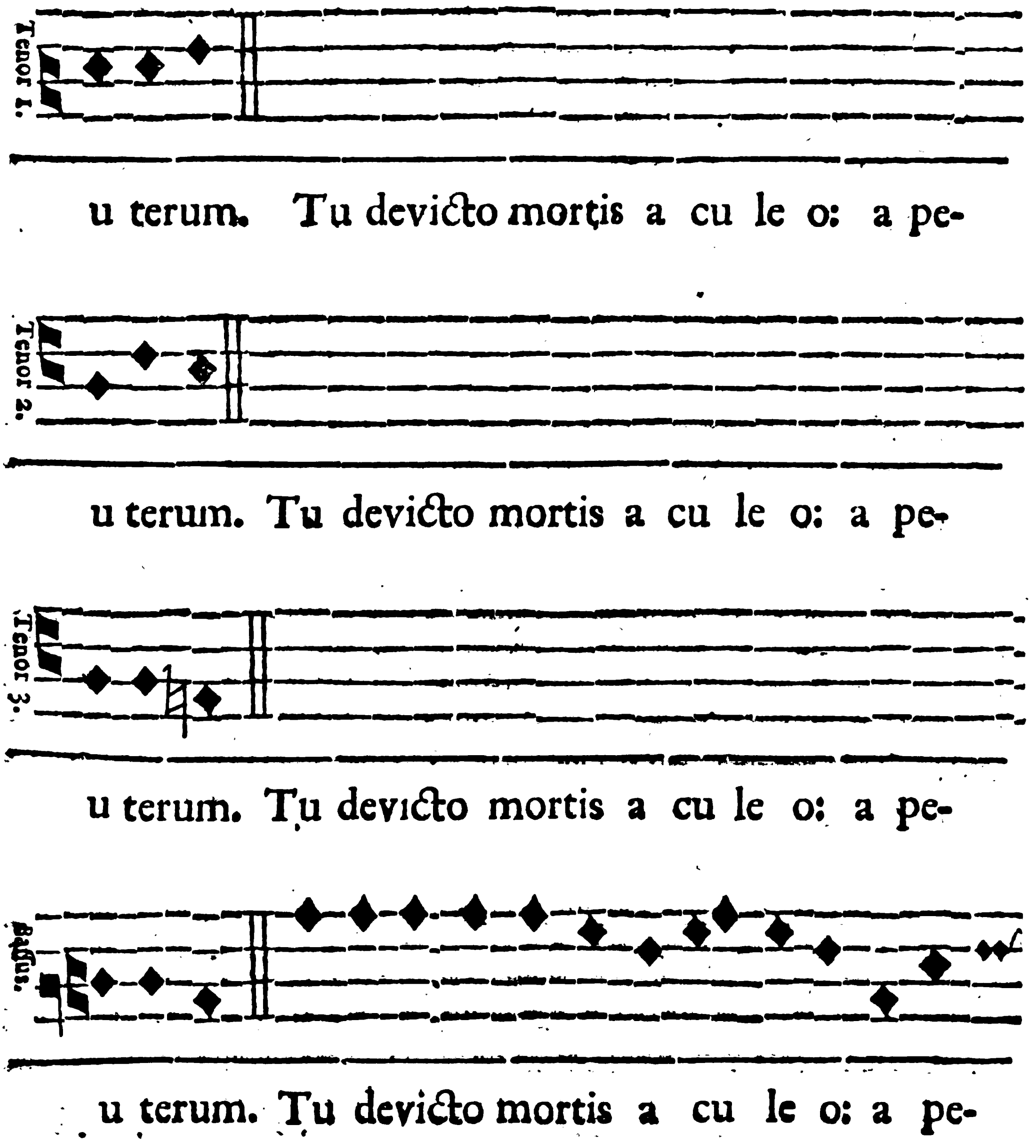

Tenor 1.
Pa ra cli tum. Spi ritum. Tu Rex Glo ri æ Chri ſte.
Tenor 2.
Pa ra cli tum Spi ritum. Tu Rex Glo ri æ Chriſte.
Tenor 3.
Pa ra cli tum Spi ritum. Tu Rex Glor i æ Chriſte.
Baſſus.
Pa ra cli tum Spi ritum. Tu Rex Glo ri æ Chri ſte.
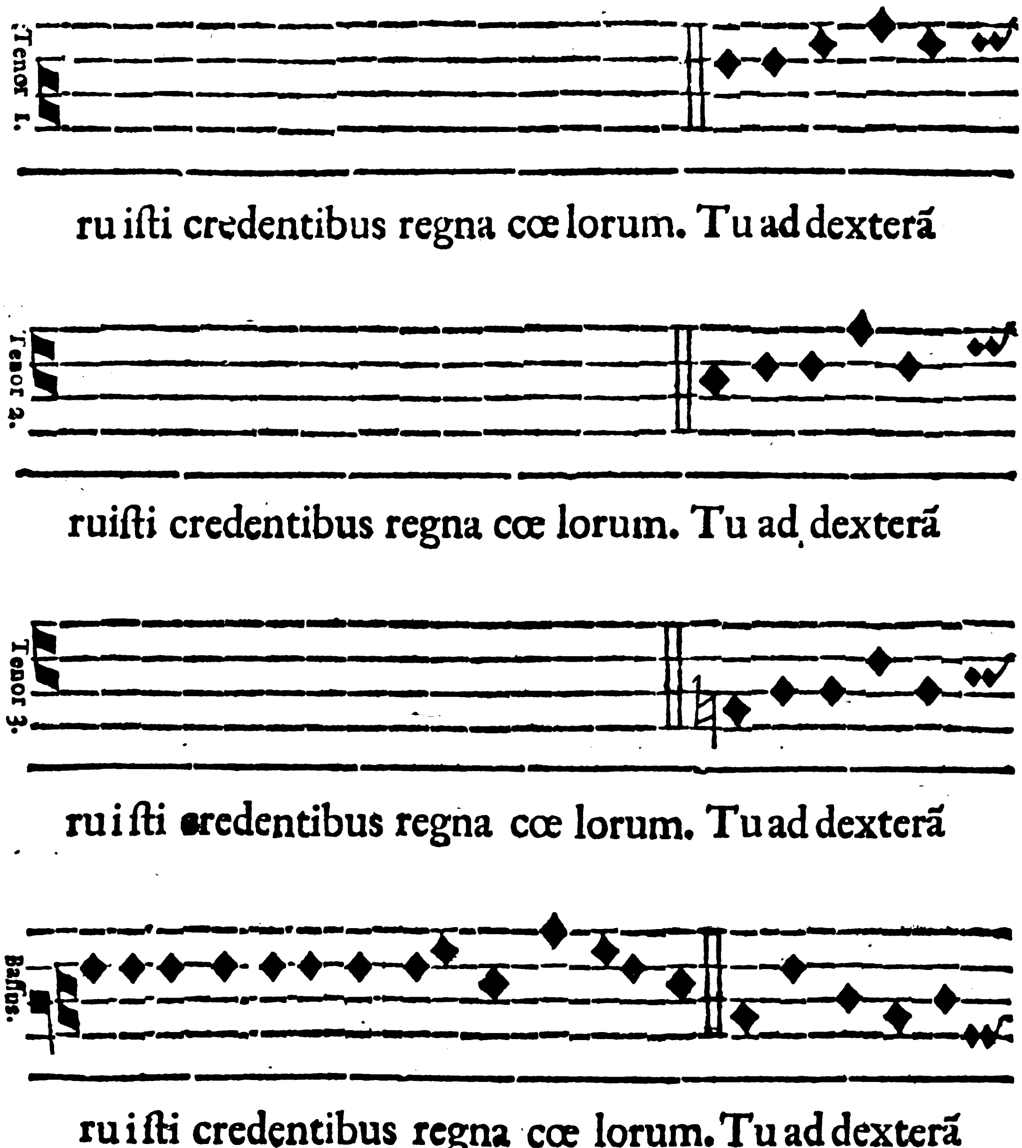
Tu


Tenor 1.
Tu Patris ſem pi ter nus es Fi li us. Tu ad li be-
Tenor 2.
Tu Patris ſem pi ter nus es Fi li us. Tu ad li be-
Tenor 3.
Tu Patris ſem pi ter nus es Fi li us. Tu ad li be-
Baſſus.
Tu Patris ſem pi ter nus es Fi li us. Tu ad li be-
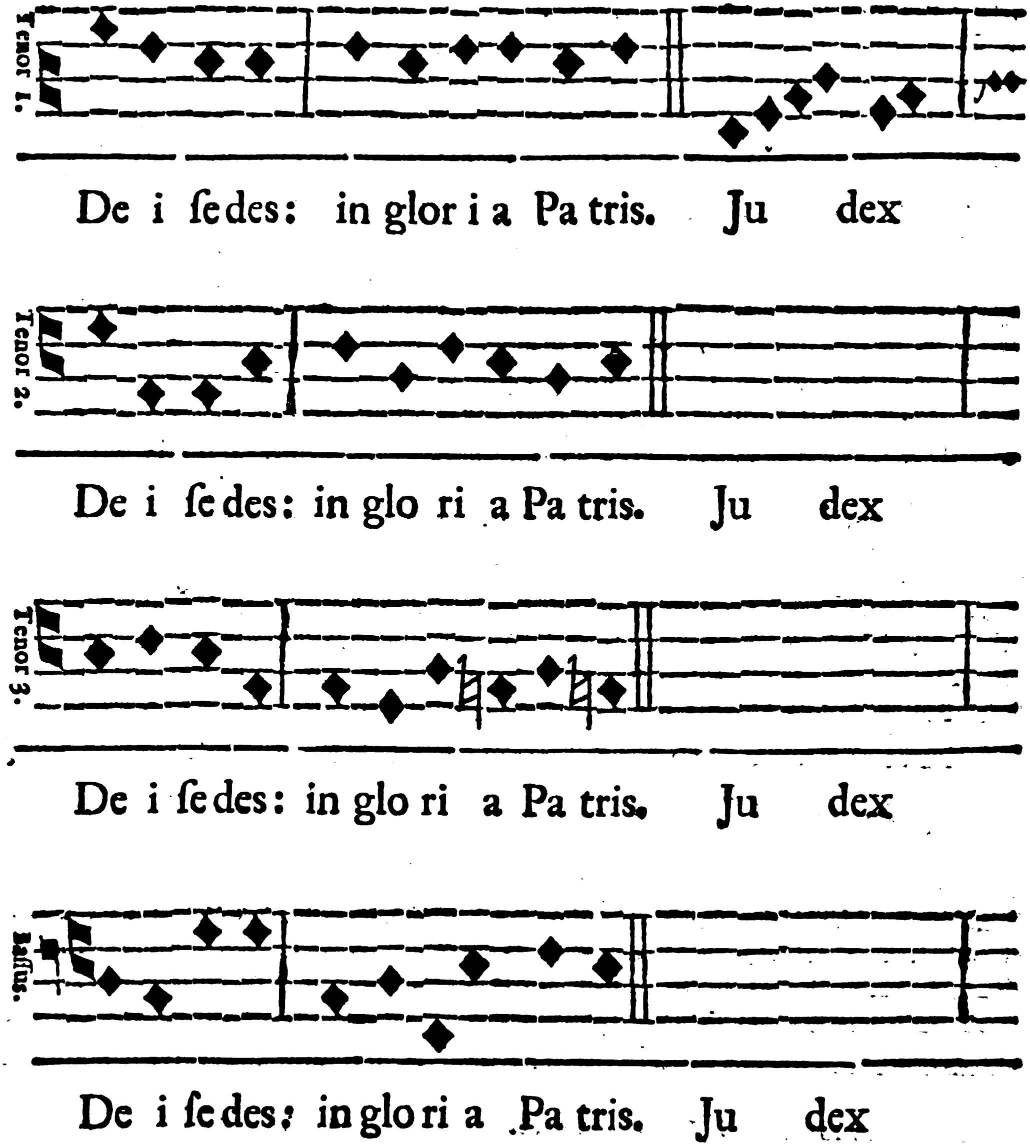

Tenor 1.
randũ ſuſcepturus hominẽ: non hor ru i ſti Vir gi nis
Tenor 2.
randũ ſuſcep tu rus ho m inẽ: non horru iſti Virgi nis.
Tenor 3.
randũ ſuſcep tu rus ho mi nẽ: non horru i ſti Virgi nis
Baſſus.
randũ ſuſcep tu rus hominẽ: non horrui ſti Virgi nis

ute
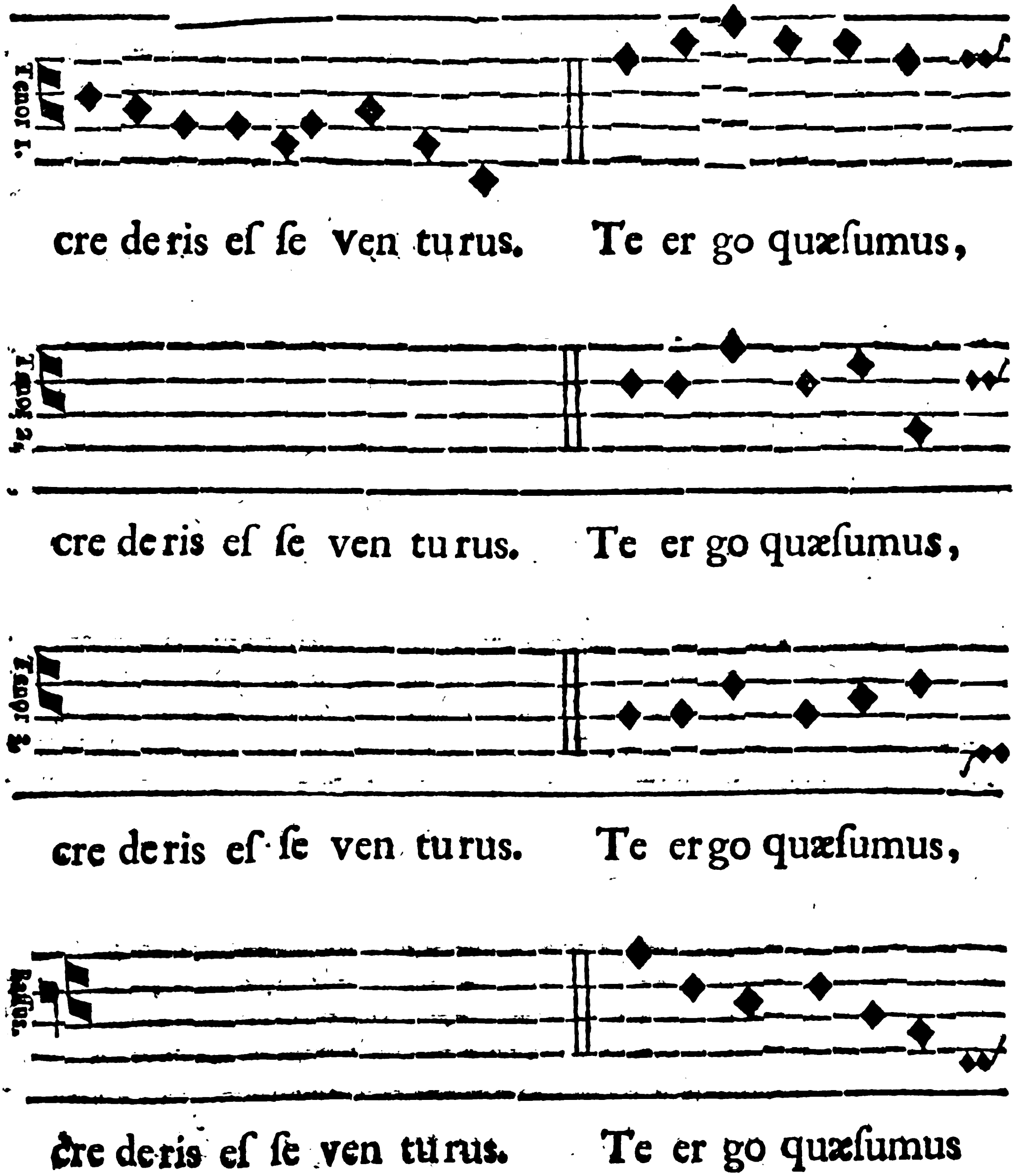

Tenor 1.
u terum. Tu devicto mortis a cu le o: a pe-
Tenor 2.
u terum. Tu devicto mortis a cu le o: a pe-
Tenor 3.
u terum. Tu devicto mortis a cu le o: a pe-
Baſſus.
u terum. Tu devicto mortis a cu le o: a pe-


Tenor 1.
ru iſti credentibus regna cœ lorum. Tu ad dexterã
Tenor 2.
ruiſti credentibus regna cœ lorum. Tu ad dexterã
Tenor 3.
ru i ſti credentibus regna cœ lorum. Tu ad dexterã
Baſſus.
ru i ſti credentibus regna cœ lorum. Tu ad dexterã
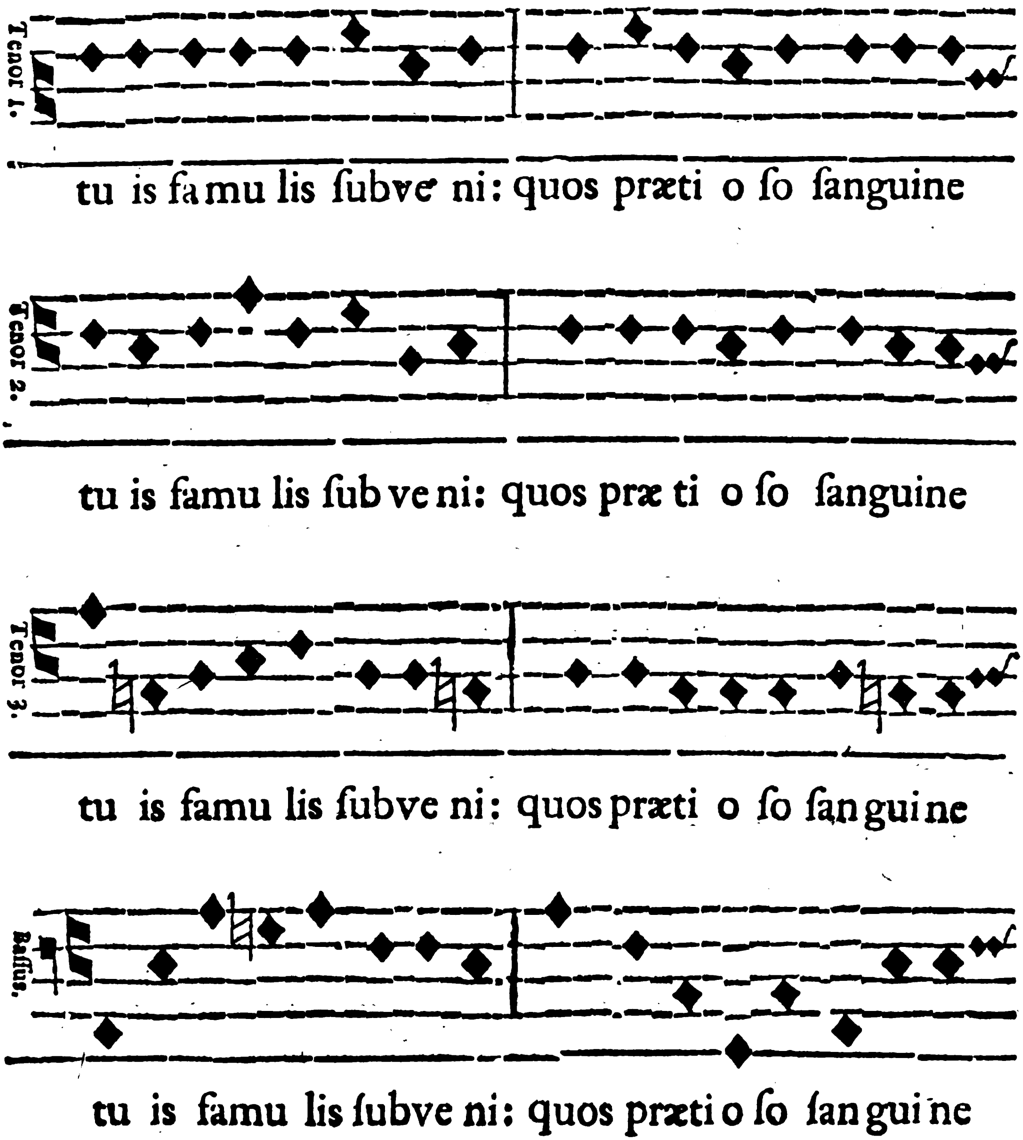
Dei
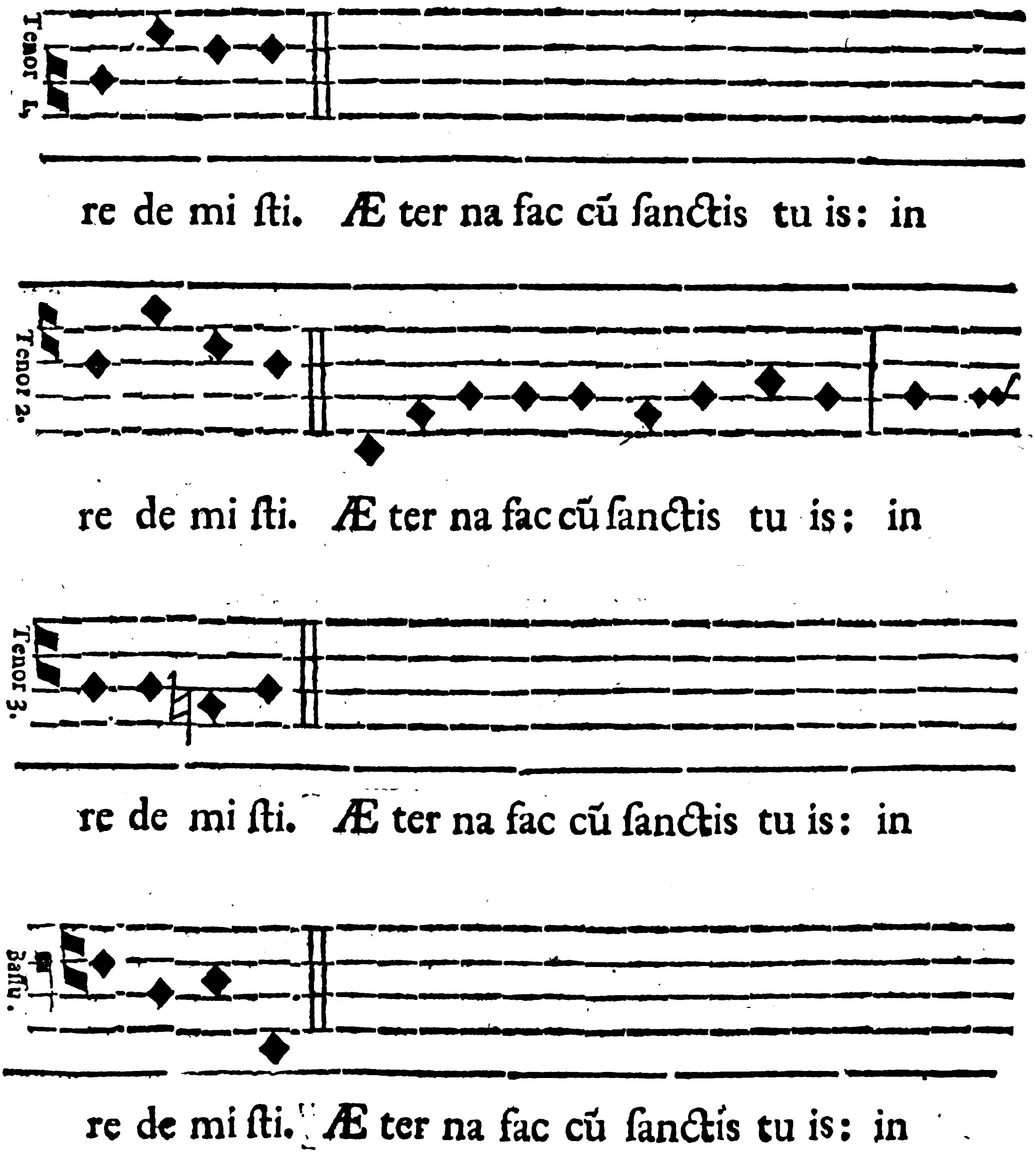


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Tenor 1.
cre deris eſ ſe ven turus. Te er go quæſumus,
Tenor 2.
cre deris eſ ſe ven turus. Te er go quæſumus,
Tenor 3.
cre deris eſ ſe ven turus. Te ergo quæſumus,
Baſſus.
cre deris eſ ſe ven turus. Te er go quæſumus

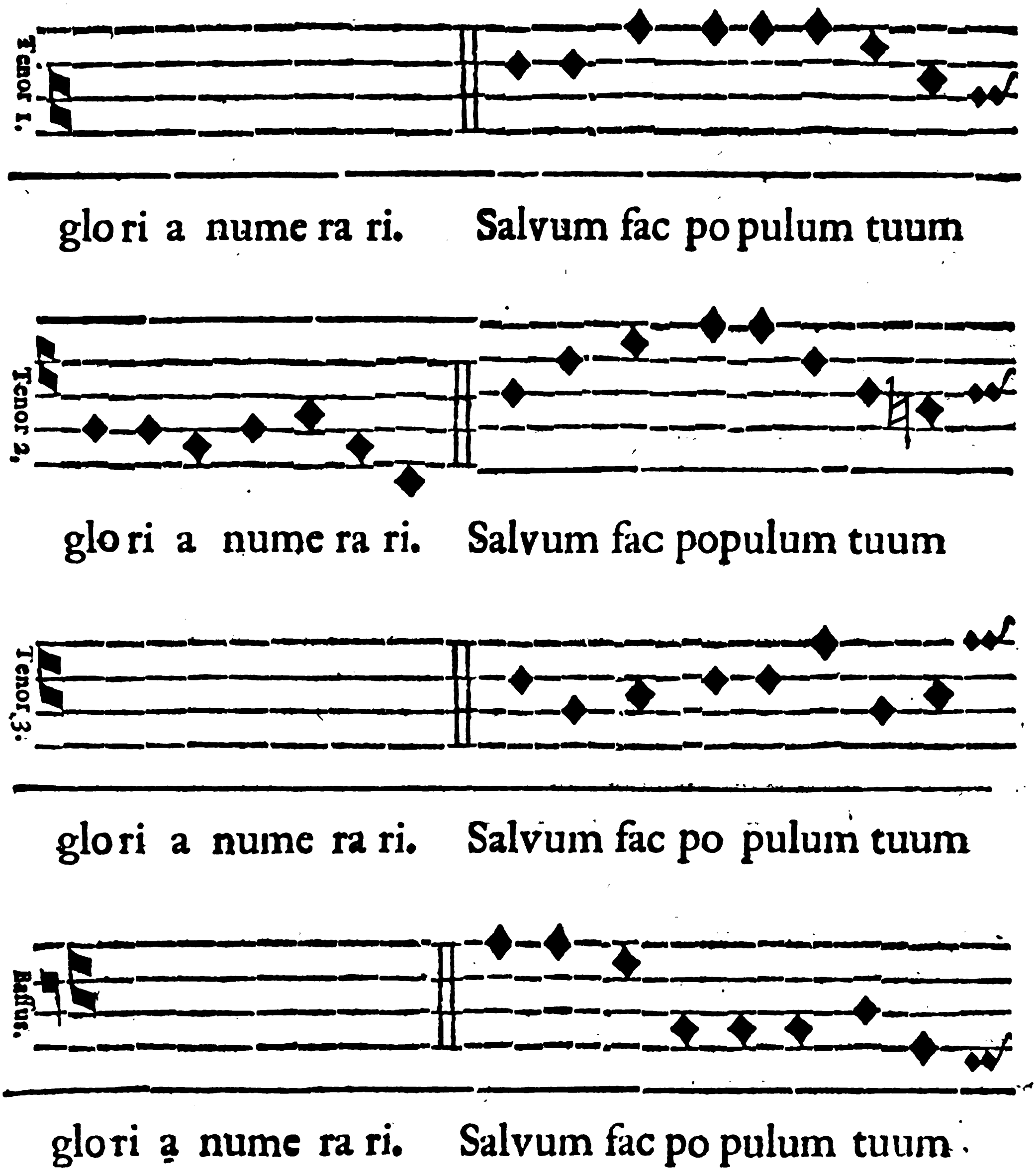
tuis


Tenor 1.
tu is famu lis ſubve ni: quos præti o ſo ſanguine
Tenor 2.
tu is famu lis ſub ve ni: quos præ ti o ſo ſanguine
Tenor 3.
tu is famu lis ſubve ni: quos præti o ſo ſan gui ne
Baſſus.
tu is famu lis ſubve ni: quos præti o ſo ſan gui ne
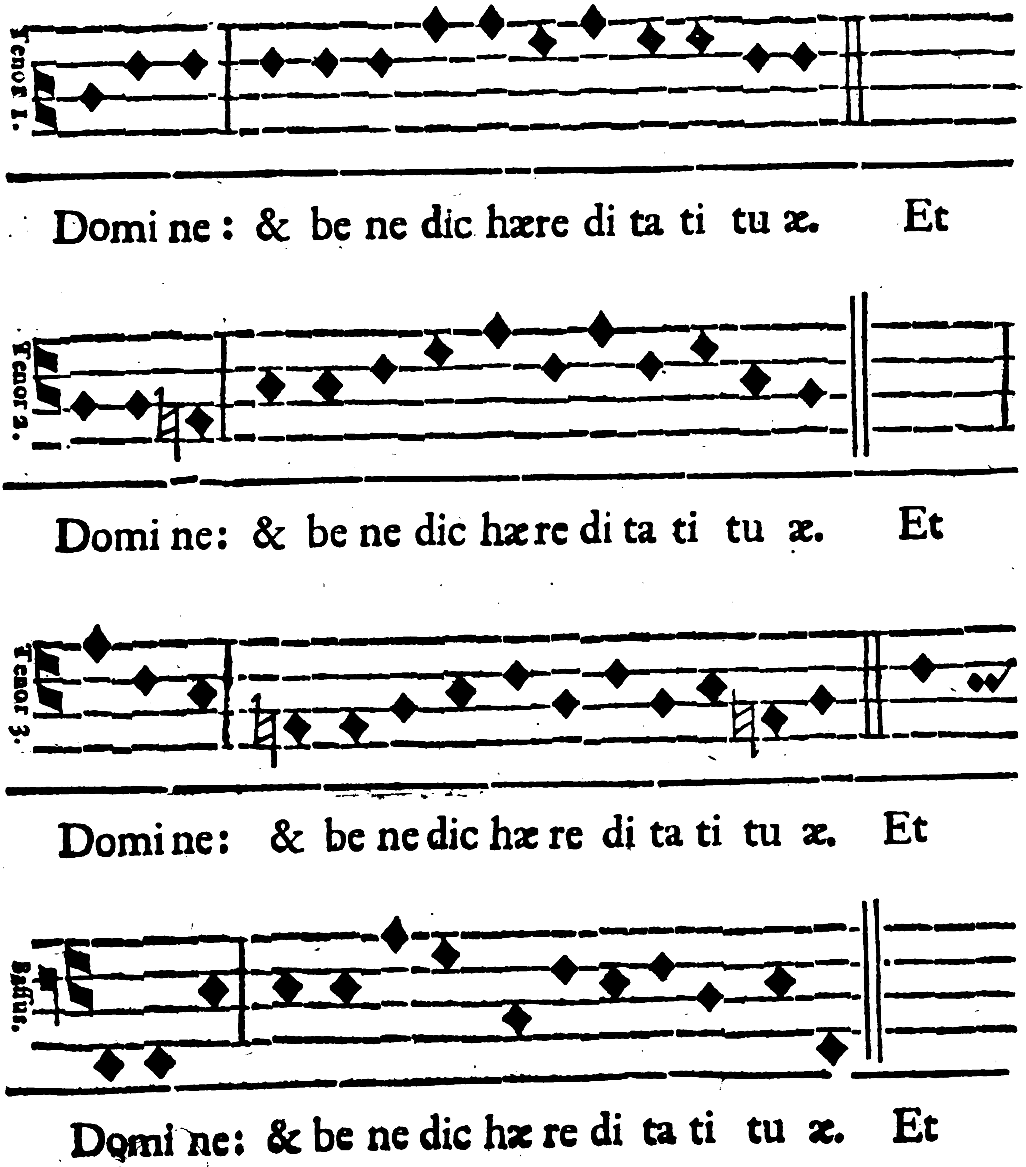
Q rede-


Tenor 1.
re de mi ſti. Æ ter na fac cũ ſanctis tu is: in
Tenor 2.
re de mi ſti. Æ ter na fac cũ ſanctis tu is: in
Tenor 3.
re de mi ſti. Æ ter na fac cũ ſanctis tu is: in
Baſſu.
re de mi ſti. Æ ter na fac cũ ſanctis tu is: in

in
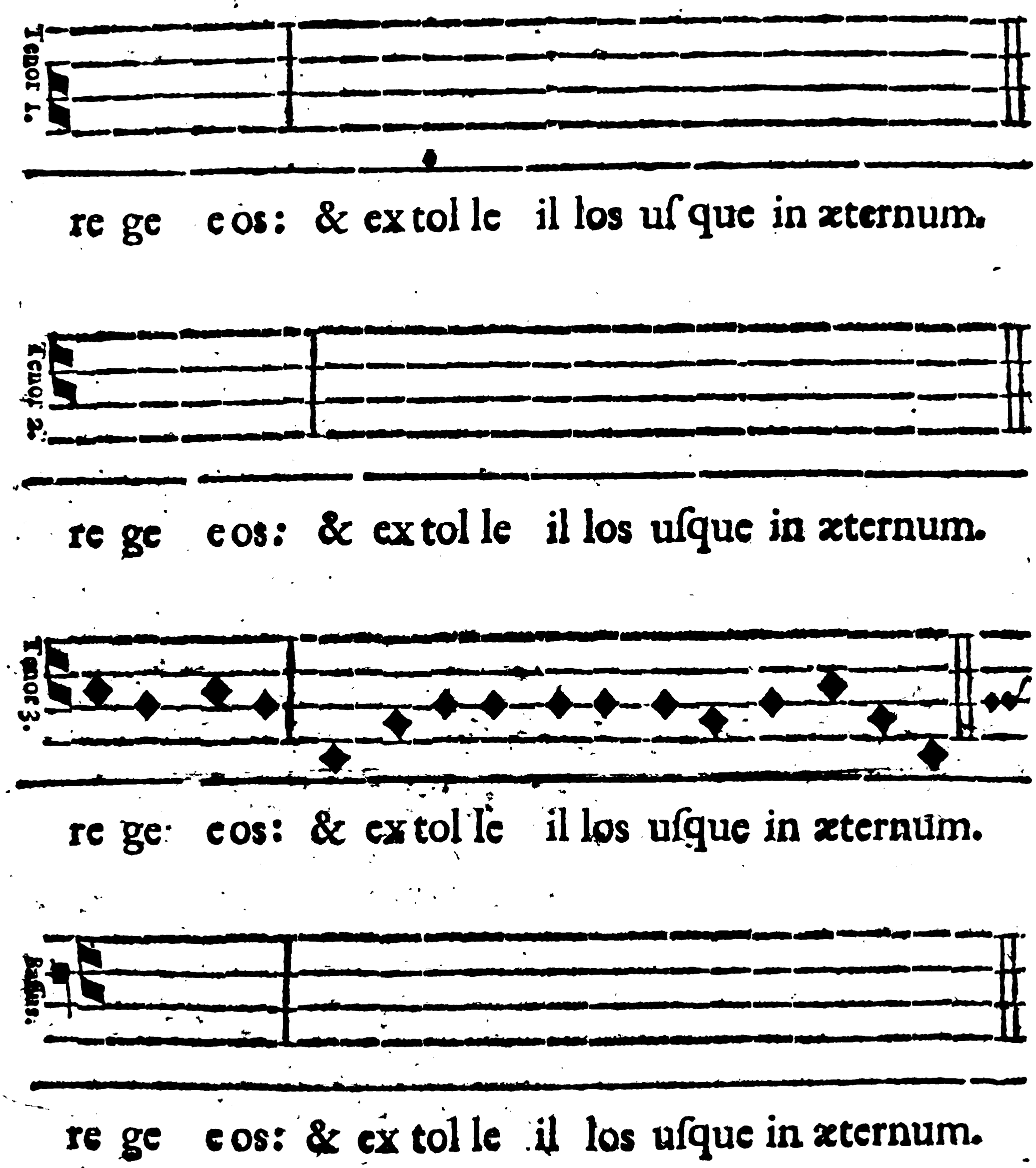


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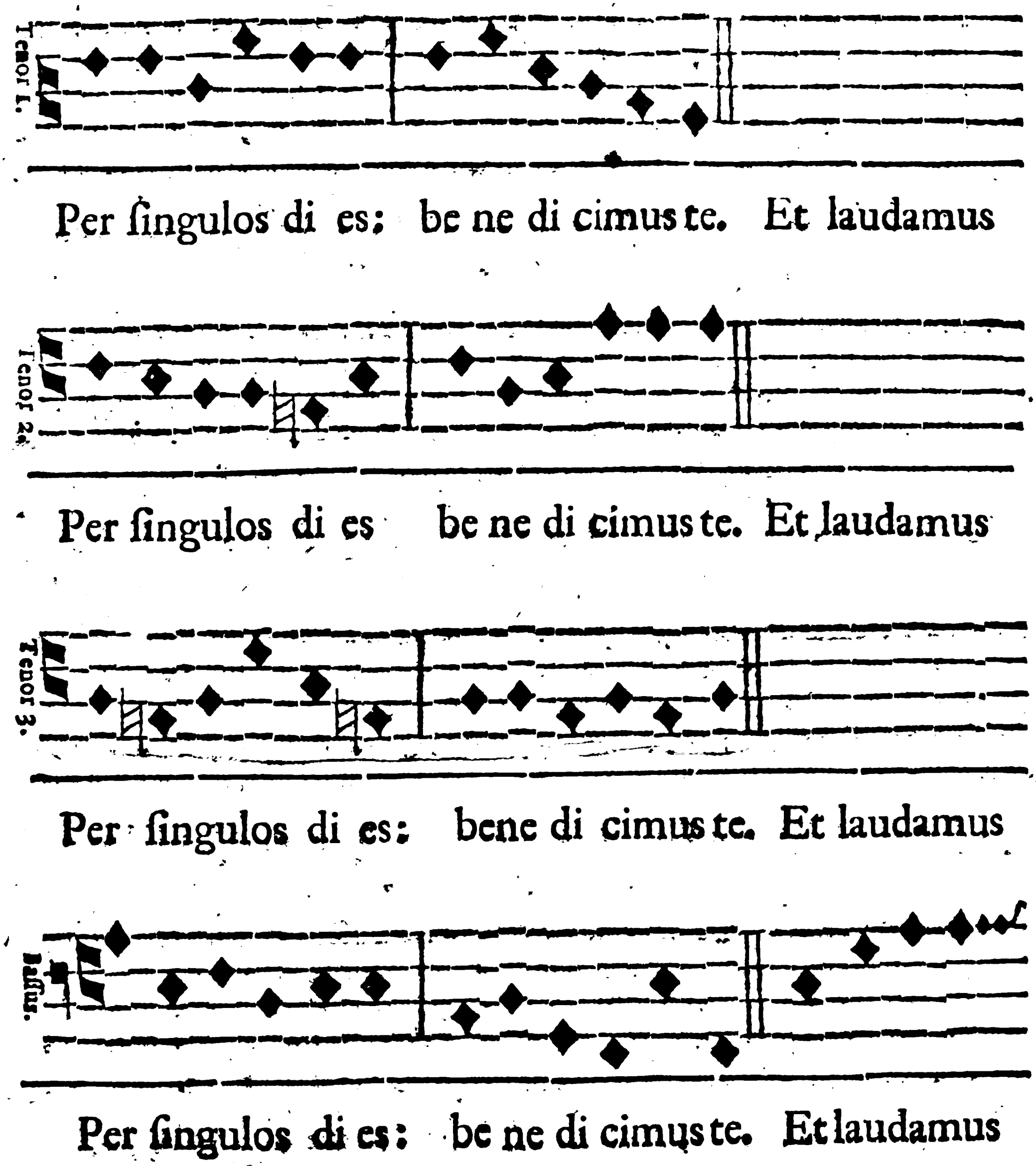


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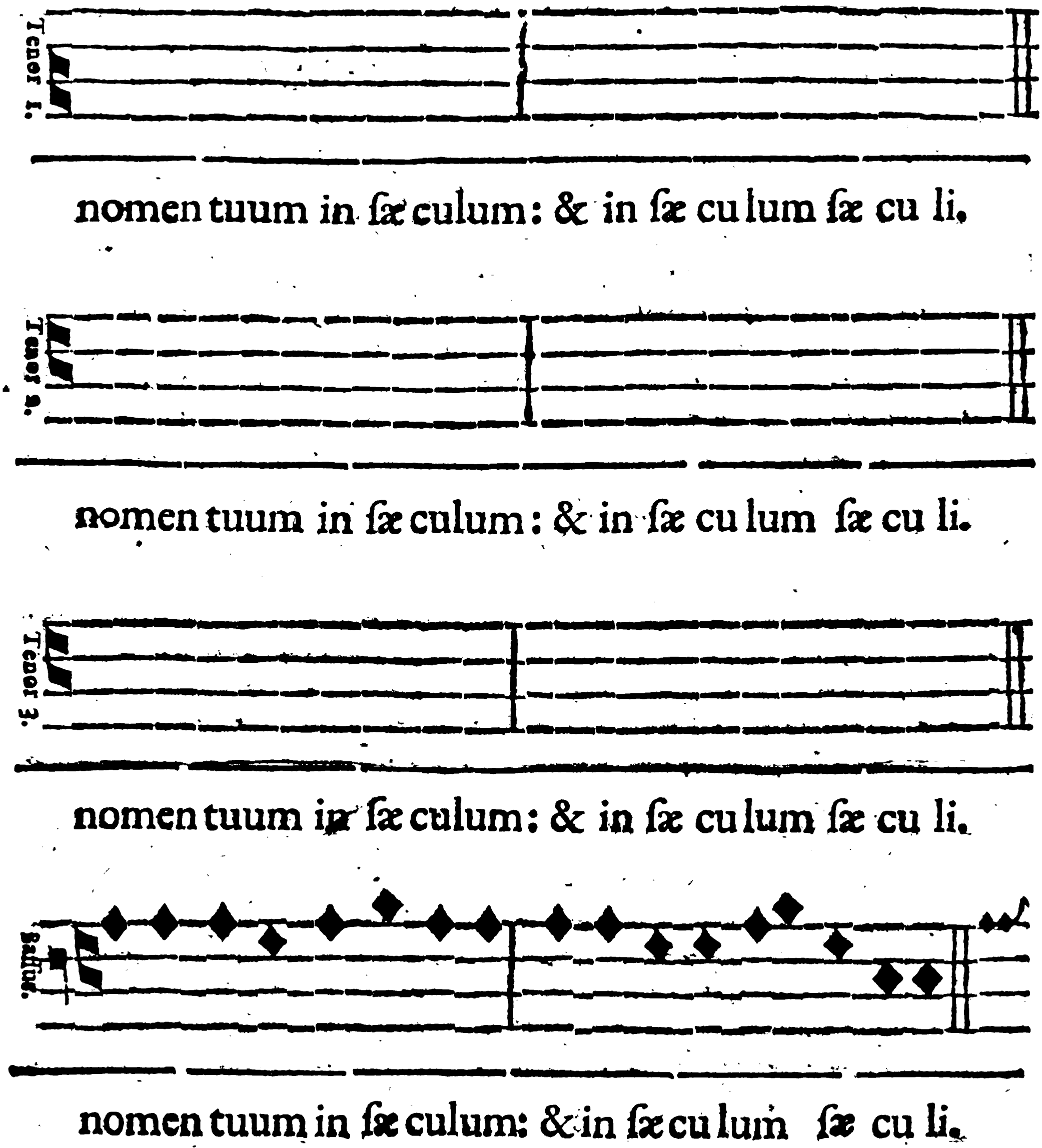
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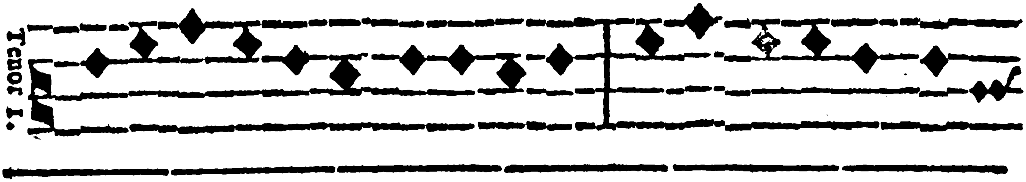


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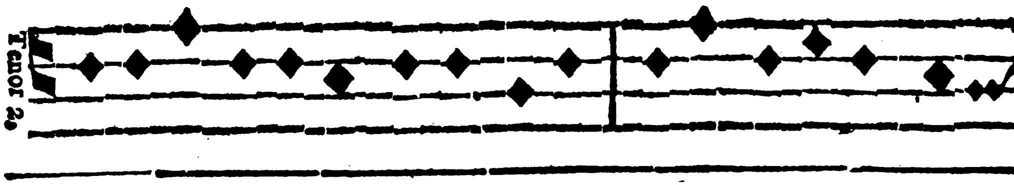

Tenor 1.
Per ſingulos di es; be ne di cimus te. Et laudamus
Tenor 2.
Per ſingulos di es be ne di cimus te. Et laudamus
Tenor 3.
Per ſingulos di es: bene di cimus te. Et laudamus
Baſſus.
Per ſingulos di es: be ne di cimus te. Et laudamus

no-

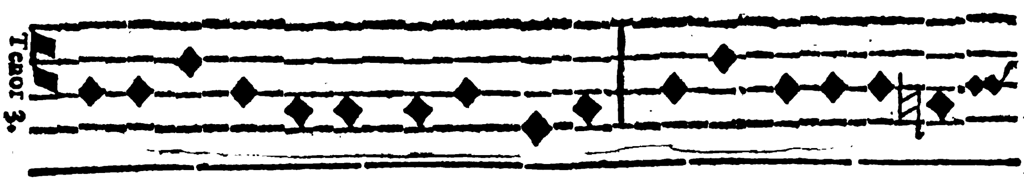

Tenor 1.
nomen tuum in ſæ culum: & in ſæ cu lum ſæ cu li.
Tenor 2.
nomen tuum in ſæ culum: & in ſæ cu lum ſæ cu li.
Tenor 3.
nomen tuum in ſæ culum: & in ſæ cu lum ſæ cu li.
Baſſus.
nomen tuum in ſæ culum: & in ſæ cu lum ſæ cu li.



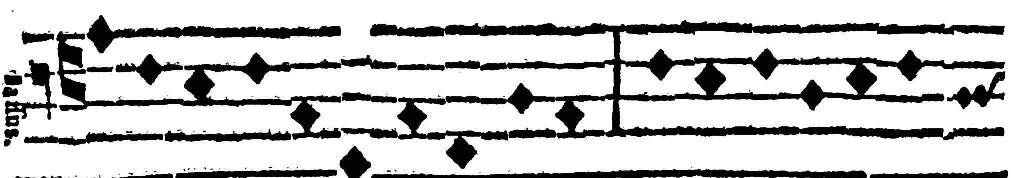
Dignare Domine di e iſto: ſi ne pec ca to nos



Dignare Domine di e i ſto: ſi ne pec ca to nos
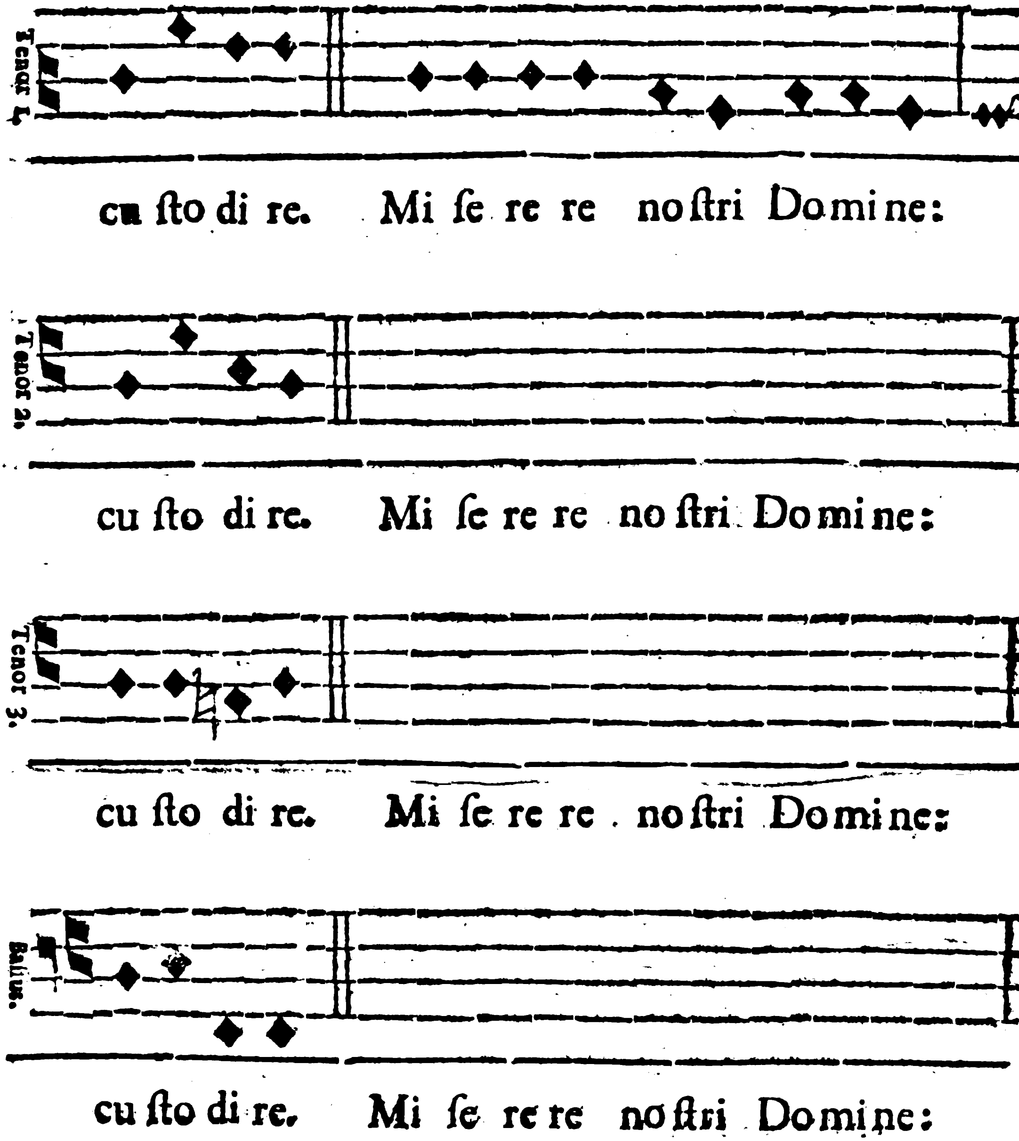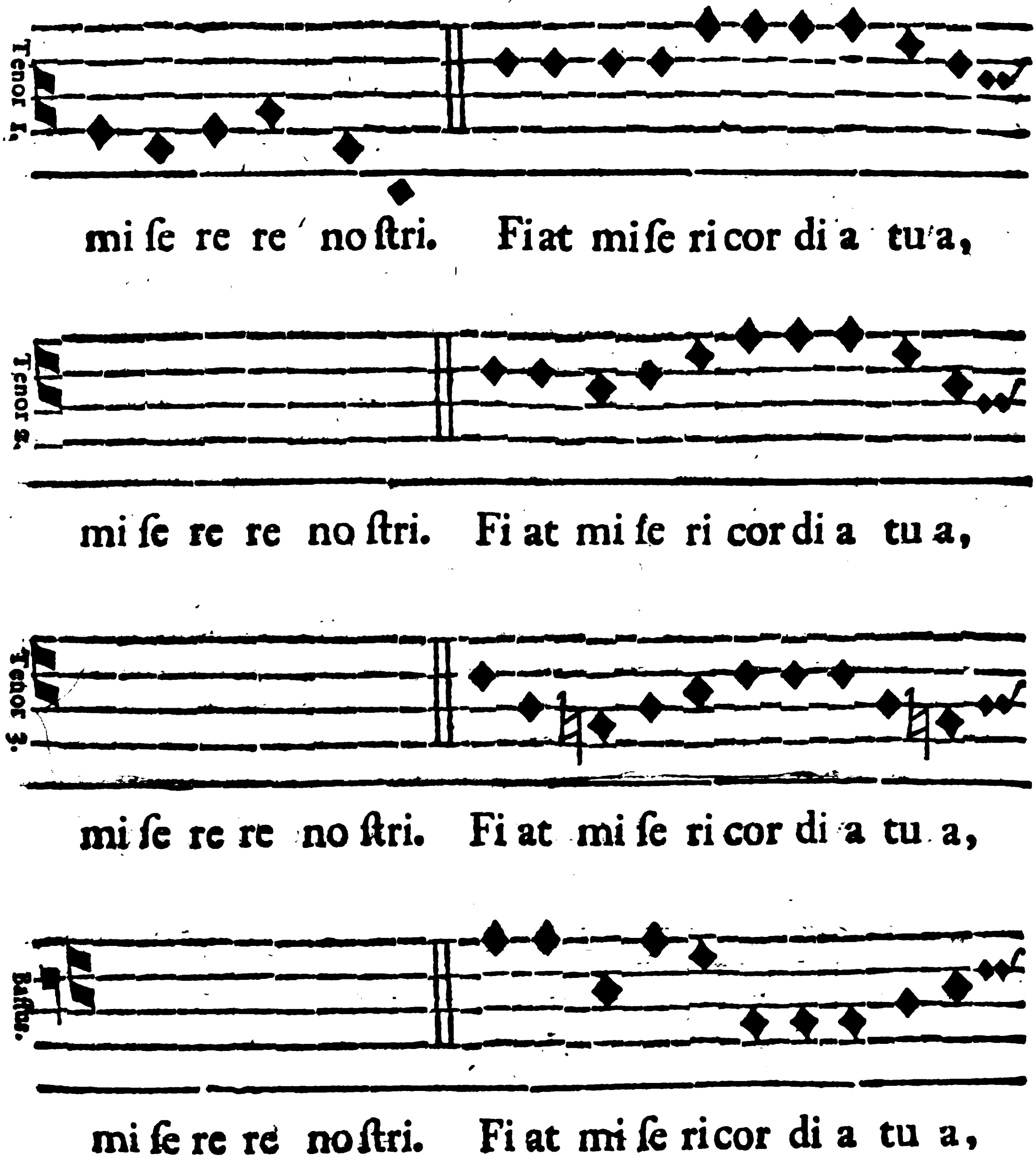


Dignare Domine di e iſto: ſi ne peccato nos



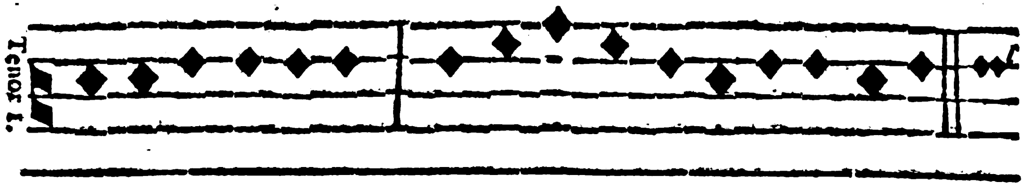
Di gna re Domine di e i ſto: ſi ne peccato nos

custo-

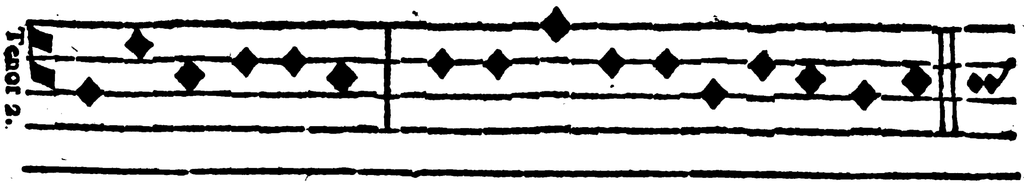

Tenor 1.
cu ſto di re. Mi ſe re re no ſtri Domi ne:
Tenor 2.
cu ſto di re. Mi ſe re re no ſtri Do mi ne:
Tenor 3.
cu ſto di re. Mi ſe re re no ſtri Do mi ne:
Baſſus.
cu ſto di re. Mi ſe re re no ſtri Do mi ne:


Tenor 1.
mi ſe re re no ſtri. Fiat mi ſe ri cor di a tu a,
Tenor 2.
mi ſe re re no ſtri. Fi at mi ſe ri cor di a tu a,
Tenor 3.
mi ſe re re no ſtri. Fi at mi ſe ri cor di a tu a,
Baſſus.
mi ſe re re no ſtri. Fi at mi ſe ri cor di a tu a,

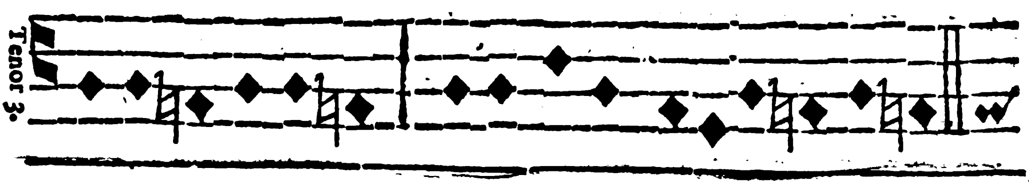
Do-



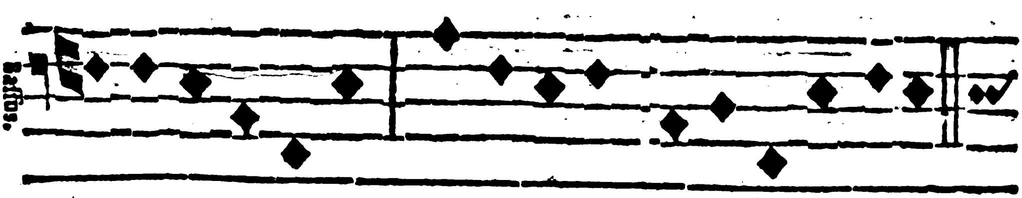
Do mi ne ſuper nos: quemadmodũ ſpera vimus in te.



Domi ne ſuper nos: quemadmodũ ſperavimus in te.

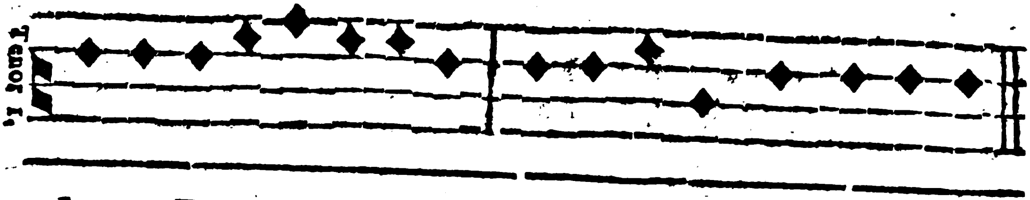


Domine ſuper nos: quemadmodũ ſperavimus in te.

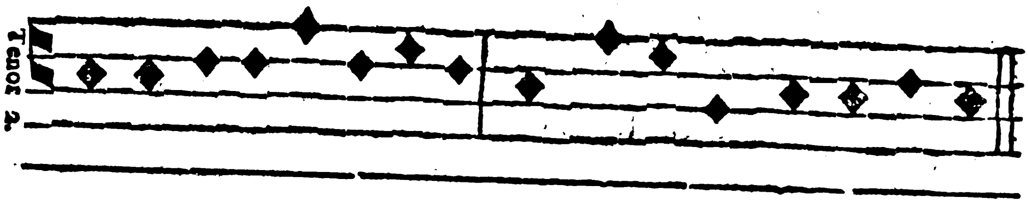


Domine ſuper nos: quemadmodũ ſperavimus in te.
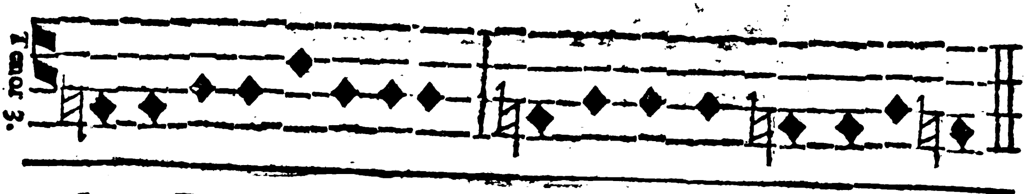
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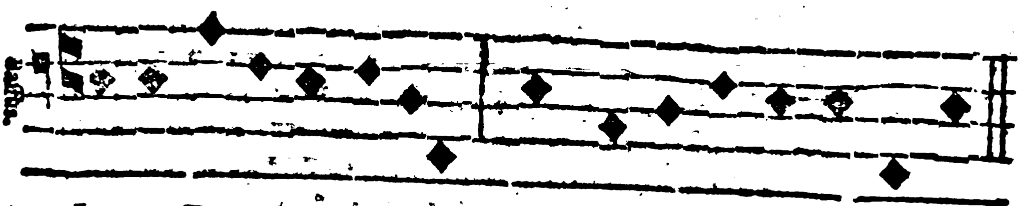
In te Domine ſperavi: non confundar in æternum.



In te Domine ſperavi: non confundar in æternum.



In te Domine ſperavi: non confundar in æternum.



In te Domine ſperavi: non confundar in æternum.

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FUNDAMENTA CANTUS GREGORIANI.

Notæ Cantûs duri.

		Ascendentes.	Descendentes.
A	- - -	re	la
B	- - -	mi	mi
C	- - -	ut	fa
D	- - -	re	ſol
E	- - -	mi	la
F	- - -	fa	fa
G	- - -	ut	ſol

Claves Cantûs Duri ſunt 3.
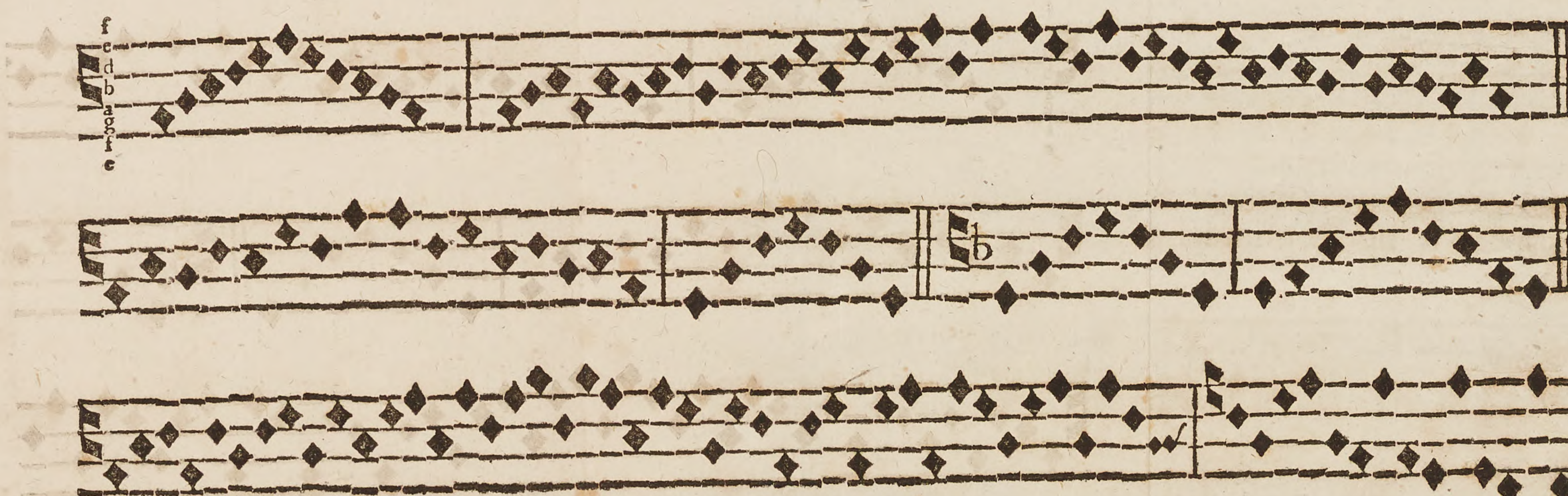
C. F. G.

Notæ Cantûs b- mollis.

Aſcendentes.	Deſcendentes.
mi	la
fa	fa
ut	ſol
re	la
mi	mi
ut	fa
re	ſol

Claves Cantûs b- mollis ſunt 4.

C, b. F. G.



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Errata	ſic Corrige.	fol.	lin.
obſerva	obſervo	8	3
adjungi	adjunge	8	6
nudebis	audebis	11	4
Eſt	Idque	12	19
appoſito	oppoſito	15	2
debebunt	debebant	24	12
aſcendens	aſcendentes.	24	17.

Reliqua benevolo Lectori, ſenſus manifeſtabit.

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